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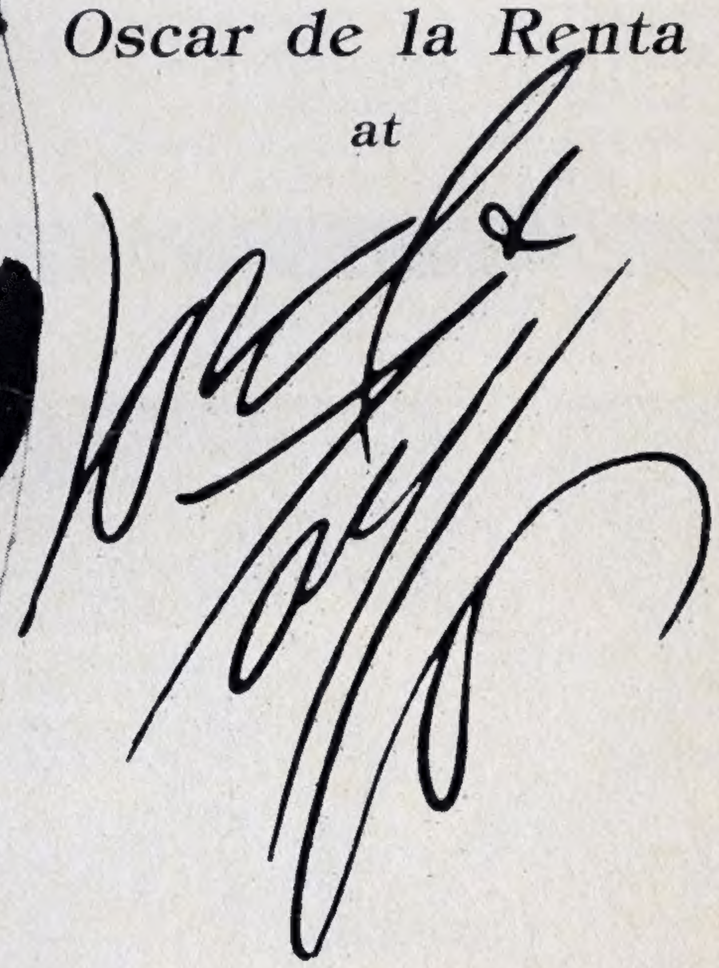

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# VOGUE®

## may 1982

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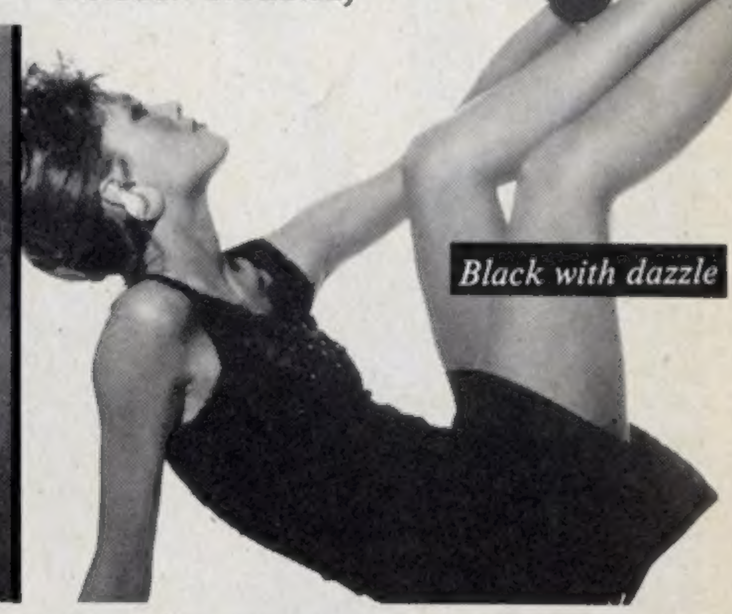

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# Your Letters

**Popular picks**
This is the best Vogue issue I've ever read (February, 1982). You picked my three favorites—the Stones, Kafka, and Truffaut. A great combo like lobster and butter. My compliments.

Toni Sutherland
Capitola CA

**Married to your work**
Carol McConnell surely hit a familiar note for me in her dilemma of the status of the husband-wife partnership (February, 1982).

When I accepted a $10 an hour bookkeeping job recently, that seemed to bring more respect than the vastly more important job I do for us. Since my husband is a writer-producer I have taken on all business management—which includes managing real-estate properties, administering three pension and profit-sharing plans, all personal investments, all corporation books, insurance, accountant and legal meetings, plus overseeing a large house and having fun with a toddler grandchild.

Maybe if we could create a title such as F.B.M. (Family Business Manager) then at least we would have an answer for the cocktail party questioner, "And what do you do?"

Thanks for a good article.

Emily Mayer, F.B.M.
Pacific Palisades CA

**Our own tour guide**
A thank you to Despina Messinesi and to Vogue on the well-written and informative November article "Caribbean sneak preview." My husband and I just returned from the Islands (St. Martin, St. Barts, and Anguilla) and never having been there before appreciated the expertise of the article. We followed 90 percent of the suggestions and *(Continued on page 132)*

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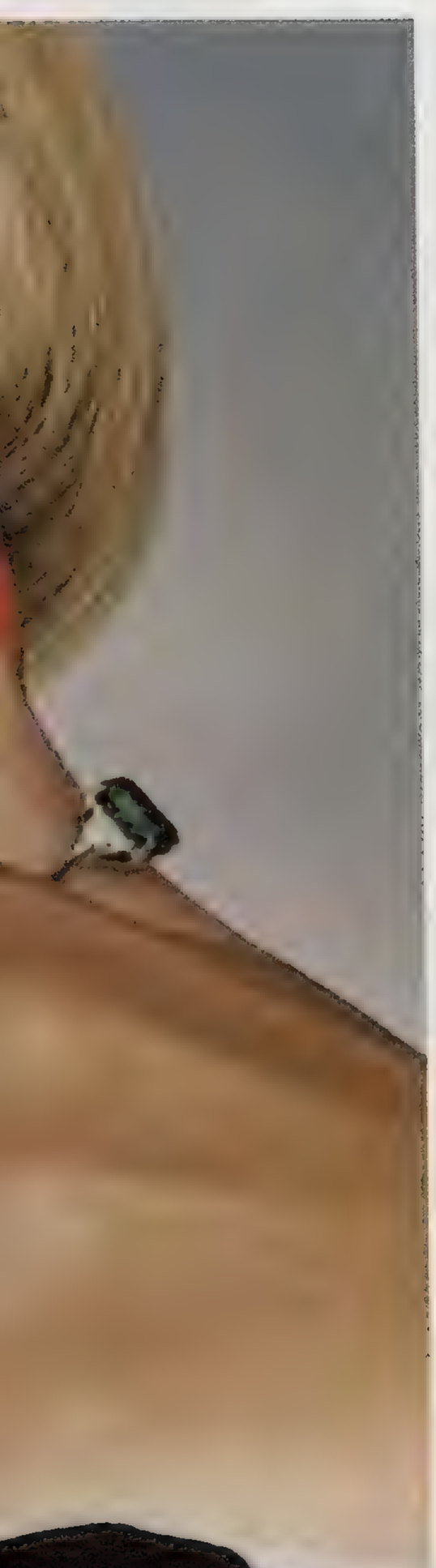

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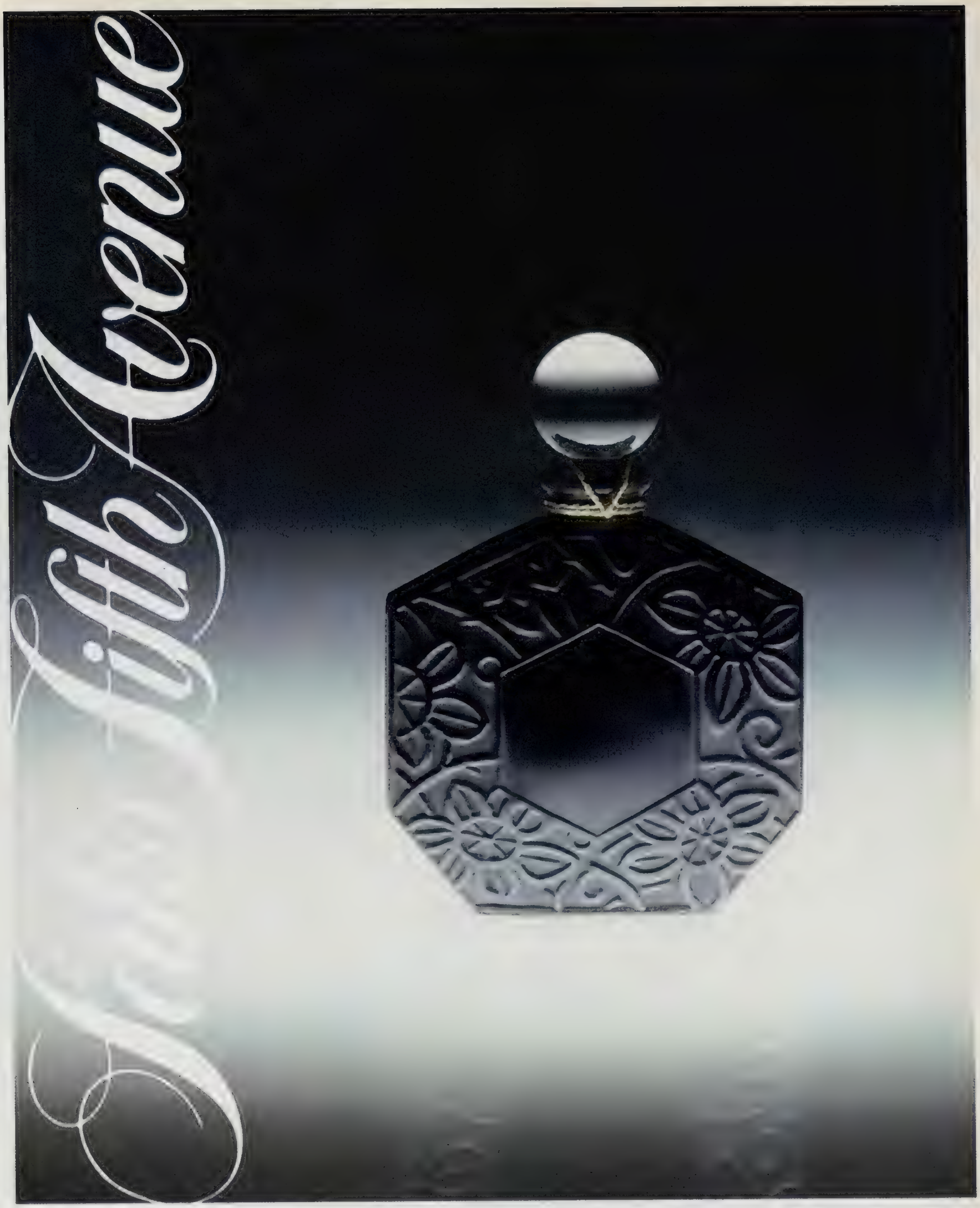


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WHAT'S COMING

# People are talking about...

The best and the boldest of the new and the news in movies, theater, art, books, music, restaurants, TV—on these seven pages

MOVIES MOVIES MOVIES

NUREYEV

GODUNOV

## THE BIG LEAP

*Rudolf Nureyev pointed the way in Ken Russell's "Valentino": movie a dud, but Rudi an enticer in a big-cat, starry way. Baryshnikov did it in "The Turning Point," but with a tough-kid difference. Now Rudi's fiddling (violin) opposite cat-kid Nastassia Kinski in thriller-chiller "Exposed." Prepping for the movie-star sweep, Aleksandr Godunov's drama-classed with Stella Adler. Godunov wants to make a simple love story. Do we spot a trend? Ballet's greatest becoming movie's starriest?—L.L.*

BETTMAN ARCHIVE

## "I'm Dancing as Fast as I Can" and the Jill Clayburgh backlash

I'm a fan of Jill Clayburgh and her graceful, klutzy, three-quarter liberated heroines. A ballerina manquée myself, I first fell in love with her as Erica, in that scene in *An Unmarried Woman* in which she is dancing around the bedroom, wearing high socks, bikini pants, and a T-shirt, to the music of "Swan Lake," blissfully unaware that her magic carpet is about to come crashing to earth. And there was the final scene in which Erica makes her way through SoHo, carrying and being carried by the huge canvas bequeathed her by her departing lover. Her shaky odyssey was a perfect metaphor for the situation of the "new woman," disoriented, yet gallantly trying to pull all the pieces together. With that sense of strength under fragility, Clayburgh comes closest of any actress to defining the reality of most women of my generation, caught as we are between 'eighties feminism and 'fifties conservatism.

In *I'm Dancing as Fast as I Can*, she once again plays a woman *in extremis*—a television producer who breaks a Valium habit that has escalated to sixty milligrams a day, only to experience a psychotic withdrawal when she unwisely tries to quit cold-turkey. There's a beautiful final scene that might almost serve as a sequel to *An Unmarried Woman*. Having lifted herself out of madness, Clayburgh's Barbara Gordon has come back to CBS to recut the documentary on the dying woman poet (Geraldine Page) who has been both friend and adversary to her. The documentary ends, as the film ends, with Clayburgh running along the beach in obedience to the express desire of the dying woman. It is as if the older woman's spirit and approval had entered her body, and she is summoning strength from the depths of the older woman's soul.

It is a marvelously triumphant image, and yet like other Clayburgh scenes it has a light, almost offhand quality. Because she has a flair for dealing with painful subjects glancingly, never begging for sympathy, Clayburgh is often taken more lightly than she deserves. How else can one explain the Jill Clayburgh backlash? Audiences will stand in line to see Sally Field's moist-eyed, cuddly-feminine, true-blue working woman heroine and turn a cold shoulder to the classy, assertive Clayburgh variant.

People complained of *An Unmarried Woman* that anyone who could afford an apartment overlooking the East River didn't deserve audience sympathy. Or—an alternative complaint—she didn't appear to suffer enough. And most unforgivable: there was Mr. Super-Right, in the form of Alan Bates, waiting in the wings to rescue her from loneliness, and she had the nerve to turn him down.

In *I'm Dancing as Fast as I Can*, there is no Mr. Super-Right. If anything, Nicol Williamson as Barbara's lover is Mr. Super-Wrong. Otherwise, some of the same old criticisms will no doubt be leveled at the new movie, but not by me. Jill Clayburgh doesn't suffer as extensively as Barbara Gordon, the Emmy Award-winning producer who detailed in her book every step in her ordeal: her imprisonment by her lover, her victimization by doctors (the most interesting aspect of her book, and softened considerably in the film), her institutionalization. *(Continued)*

MARY ELLEN MARK/LEE GROSS

Jill Clayburgh—movie's classy three-quarter liberated heroine

MOVIES MOVIES

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# PEOPLE ARE TALKING ABOUT...

# MOVIES

But such lurid descents into hell, whether via madness, gambling, alcohol, or some other addiction, are too unrelieved and too predictable to make interesting drama.

The filmmakers—screenwriter David Rabe (Clayburgh's playwright husband) and director Jack Hofsiss (also from the theater via the stage production of *The Elephant Man*)—have lightened the tone and shifted the emphasis from the heroine's Freudian past to her workaholic present. Rabe relocates Clayburgh's Barbara as a career woman caught up in her own success, a tense over-achiever who has shaved her ideals almost imperceptibly to fit the values and time slots of television.

In a journey of self-discovery that is often as funny as it is horrifying, Clayburgh projects too much resiliency to remain down for long, and the filmmakers are correct in allowing her natural pluckiness to come through. When she strikes back verbally at the therapist (beautifully portrayed by Dianne Wiest), it is less as a patient than as an equal. And the book's terrifying scene of madness *à deux*—in which an infantile Barbara becomes her lover's prisoner—alters to the extent that one almost feels pity for Nicol Williamson. (Williamson, oddly cast as the lover, turns the book's diabolical madman into an English eccentric.)

Geraldine Page, clinging to dignity and truth through various stages of dying, is magnificent as the character who becomes the heroine's conscience. Their extraordinary relationship, complex, taut, wary, is the heart of the film. It is like a richly expanded version of the Maureen Stapleton-Diane Keaton relationship in *Reds*, in which a proud, egocentric, established intellectual older woman rebuffs, ignores, needles, and at last embraces a younger woman who has finally earned her respect. If Clayburgh and Page don't come up with at least Academy Award nominations for their roles in *I'm Dancing as Fast as I Can*, there is no justice in Oscarland. —MOLLY HASKELL

# THEATER

## A MATTER OF HANKY-PANKY

This *Othello* has three major assets: Shakespeare clear to the ear; Christopher Plummer's Iago, a manipulator as monstrous as any produced by more recent civilizations; and the audience that jams Manhattan's Winter Garden theater, electric with concern. This public behaves as if *Othello* (1604-05) had just been written and roared onto Broadway after an out-of-town tryout in Stratford, Connecticut. The night I saw the glorious play, I heard shouts of "villain!" hisses, and even warnings to Othello about Iago's perfidious machinations with the strawberry-blazoned handkerchief!

James Earl Jones, *left*, Christopher Plummer's Othello. Plummer, *right*, America's greatest Shakespearean actor.

James Earl Jones's Othello is a noble fact. He is a four-square victim. Dianne Wiest's Desdemona is an emptiness kindled to a modicum of life as her Moor does her in. But when Plummer takes the stage, and he literally does just that, we are lifted out of ourselves by the greatest of American Shakespearean actors in his acmic role. Here is a man of sere humors. He hates the world and everyone in it. He is the dazzling destroyer who—man's hope—destroys himself.—LEO LERMAN

THEATER THEATER

*Deverell's "A Pet": a lush young girl, her beloved bird. But which one is the pet?*

## The velvet cage: propriety and passion in Victorian art

Two complementary exhibitions, now on view at the Yale Center for British Art in New Haven, give us a complete view of the British social system in miniature, as well as a minor survey of the esthetic values of the mid-nineteenth century in that country. *The Substance or the Shadow: Images of Victorian Womanhood,* running through June 13, provides, through paintings and prints, a clear and richly detailed vision of what one might call the private or consumer side of Victorian society: mothers and children in domestic settings; middle-class ladies pursuing lives of fashionable leisure, well-dressed women fulfilling their religious duties or keeping a stiff upper lip during warfare or domestic crises; young girls going through the carefully prescribed rituals of courtship and marriage; a few picturesque and touching views of the deserving poor, and some strongly moralistic ones of less deserving members of the female sex—the fallen and the tempted woman.

On the other hand, *The Great Exhibition: A Question of Taste* (through May 30) represents the public or the production side of Victorian social structure. It records the history of this all-important World's Fair of 1851, the first of its kind, which was held in London in the Crystal Palace, itself a modern marvel of engineering in glass and iron. Here, the most admired works of design and manufacture of seventy countries competed for attention and, above all, offered the new middle-class public equally new ideas about the decorative arts.

Victorian painting, unlike the vanguard works of our own time which focus attention unrelentingly on the surface of the canvas and formal issues of shape and color, invites us unabashedly into the pictorial world of anecdote or moral lesson depicted with tempting illusionism by the artist. At the heart of feminine existence in Victorian times was the family, and *The Substance or the Shadow* features the family in all its modalities. At the upper end of the scale, we have images of Queen Victoria and Prince Albert as mummy and daddy, riding with their children on horseback in Windsor Park or visiting the royal progeny in the nursery; at the lower end are such pathetic visions of maternal devotion amid poverty as Frank Holl's "Doubtful Hope" with a worried mother watching over her sick child.

Yet an unexpected sensuality blossoms from time to time in this unlikely Victorian soil, as a kind of muffled counterpart to the vision of domestic tranquility. The *femme fatale* appears with startling frequency. In the work of Dante Gabriel Rossetti, like his "La Bionda del Balconi," she is typically a heavy-eyed, snaky-haired, voluptuous and sinister beauty. The fallen woman, if deplored, is an undeniable aspect of Victorian feminine reality. In Spencer Stanhope's "Thoughts of the Past," the fallen heroine is depicted sadly dreaming of the lost innocence of her youth against a background of tawdry finery and a view of wharf-side London.

Yet even in scenes of unexceptionable decorum, a suppressed sexual ingredient may make itself felt. Frederick Burton's watercolor, "Dreams," almost prefigures the seductive adolescents of Balthus. The young woman in question, scarcely more than a child, is depicted as a prepubescent odalisque languidly staring at some flowers as she daydreams of her own blossoming womanhood.

A work like W. H. Deverell's "A Pet" is even more disturbing. Here, a beautiful young woman presses her lips against a bird cage in a gesture of passionate and startling intensity. Her eyes are closed, her contours are at once rigid and voluptuous. She is profiled against an almost supernaturally glorious garden of flowers, birds, and foliage. And yet it is closed off, like the medieval *hortus conclusus*, the Virgin's closed garden of medieval iconography, and the implications are clear: the young woman, despite her pleasant surroundings, is as much a prisoner as her cherished pet. In fact, it is ultimately unclear just which one is the "pet" of the title: the lady or her bird. Such ambiguities make the *Substance or the Shadow* an interesting and provocative show.

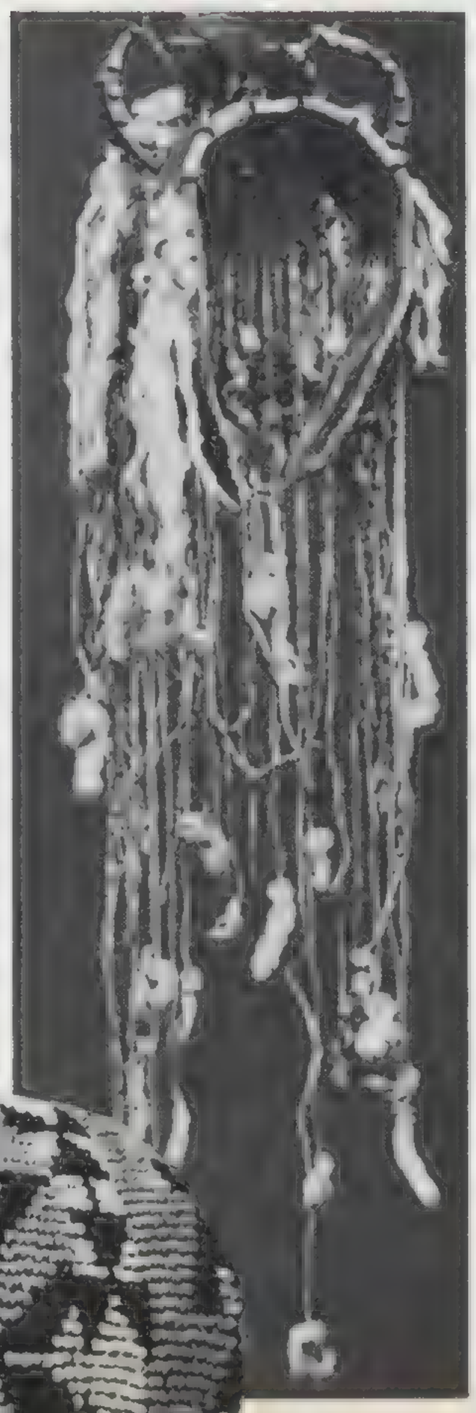
—LINDA NOCHLIN

ART ART ART ART

### Circling the world of the Plains Indians

*"Circles of the World: Traditional Art of the Plains Indians," at the Denver Art Museum through June 13, is the first major exhibition devoted exclusively to the esthetic achievement of the Plains Indians. The circle was considered an ideal form by the Plains people. Like the eternal continuity of life, the circle was endless; like the enduring bonds of tribal connection, the circle was all-encompassing. The domestic architecture of the Plains people was conical in form, and the round shape appears both in religious and secular decorative motifs as well as in domestic products like bowls and baskets.*

*Beads, feathers, and animal skins furnish the basic ingredients for the objects in the show. A Cheyenne saddle blanket made of bison leather, beads, and cloth is of course functional but, at the same time, extremely beautiful in its strong geometric patterns, bright colors, and intricate workmanship. A baby's cradle, made by a guild of Arapaho women who held exclusive right to decorate certain objects and whose work was held to confer sacred privilege, is at once esthetically satisfying and meaningful in its decoration. The quilled patterns symbolized prayers for the infant and even the four colors have symbolic meaning: the four cardinal directions of the compass. The show will travel to Boston, New York, San Francisco, and abroad.* —L.N.



**Pride of the Plains Indians: Blackfeet headdress, 1860; Crow baby's ball, 1885**

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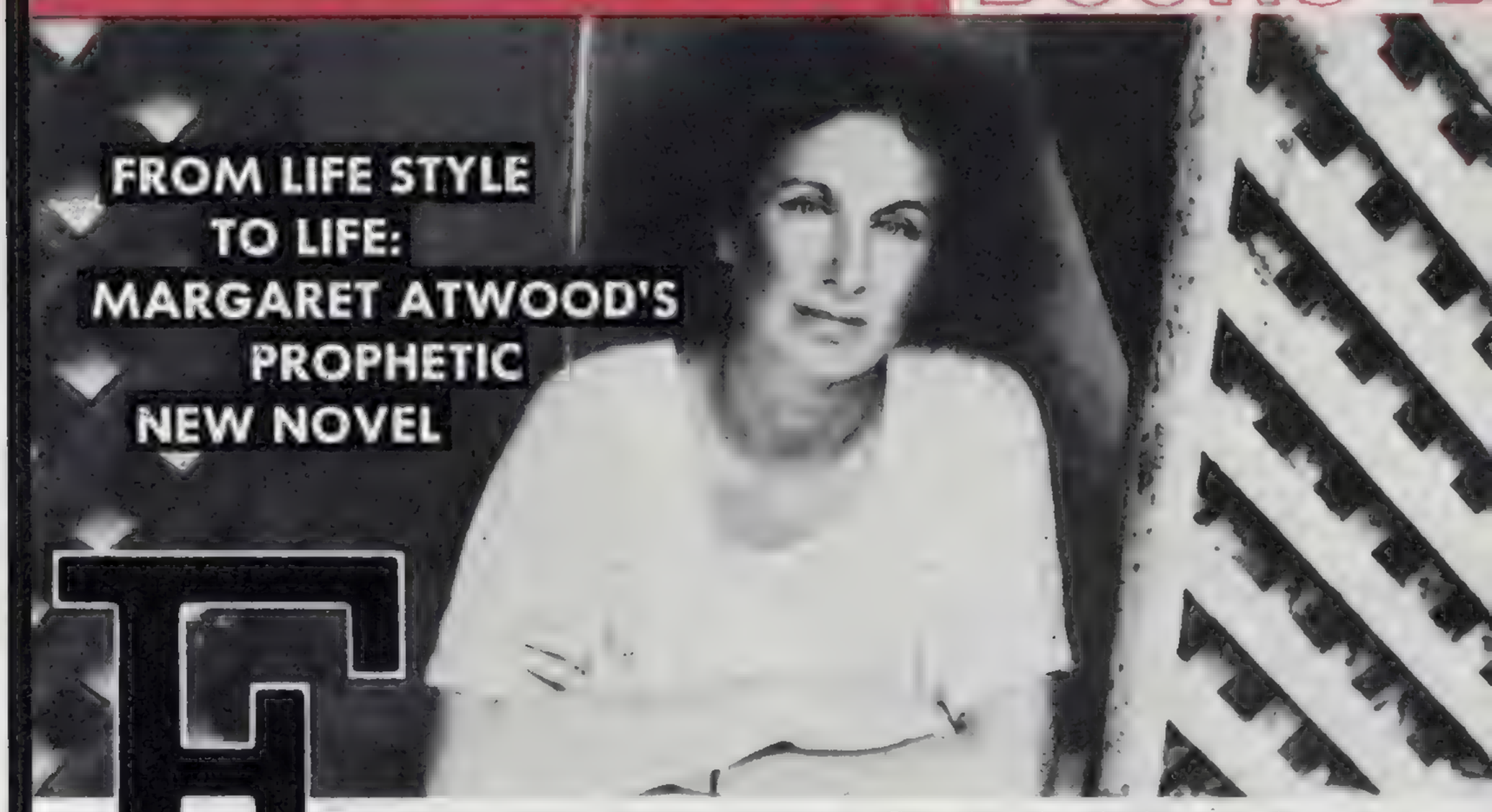


GRAEME GIBSON

Few writers today trace the jagged edges of a woman's emotional and spiritual life with the unflinching honesty or the wry compassion of Canadian novelist/poet Margaret Atwood. Nor do they depict so faithfully the current sexual savagery between men and women. Case in point: Atwood's splendid new novel, *Bodily Harm* (Simon and Schuster). Rennie Wilford is a brittle Canadian journalist who "does life styles" for a slick Toronto magazine. Rennie sidles up to, rubs against, but ultimately sidesteps the real stuff of life. "Other people make statements," she says. "I just write them down."

Rennie depends upon the men in her life to spoon-feed her reality—to tell her what to do, to pretend, with her, that she needs rescuing. But she also feels vaguely unsettled, "outflanked," betrayed by them.

Then Rennie's body betrays her as well—she must undergo a partial mastectomy. Now, no man can save her: "Mortality infested her." Rennie flees to a tiny Caribbean island—only to find a dangerous netherworld seething with insurrection, dope smuggling, and raw, gratuitous violence. Here, no one is allowed to sit on the sidelines. They—and soon Rennie—are "massively involved." *Bodily Harm* is agonizingly convincing in its description of Rennie's coming to terms with the self-deception and fear that has kept her from herself. Atwood is fluent in the ways women map out and talk about reality—a language with its own logic—and, as Atwood so stunningly proves, its own searing truth.

—DEBORAH MASON

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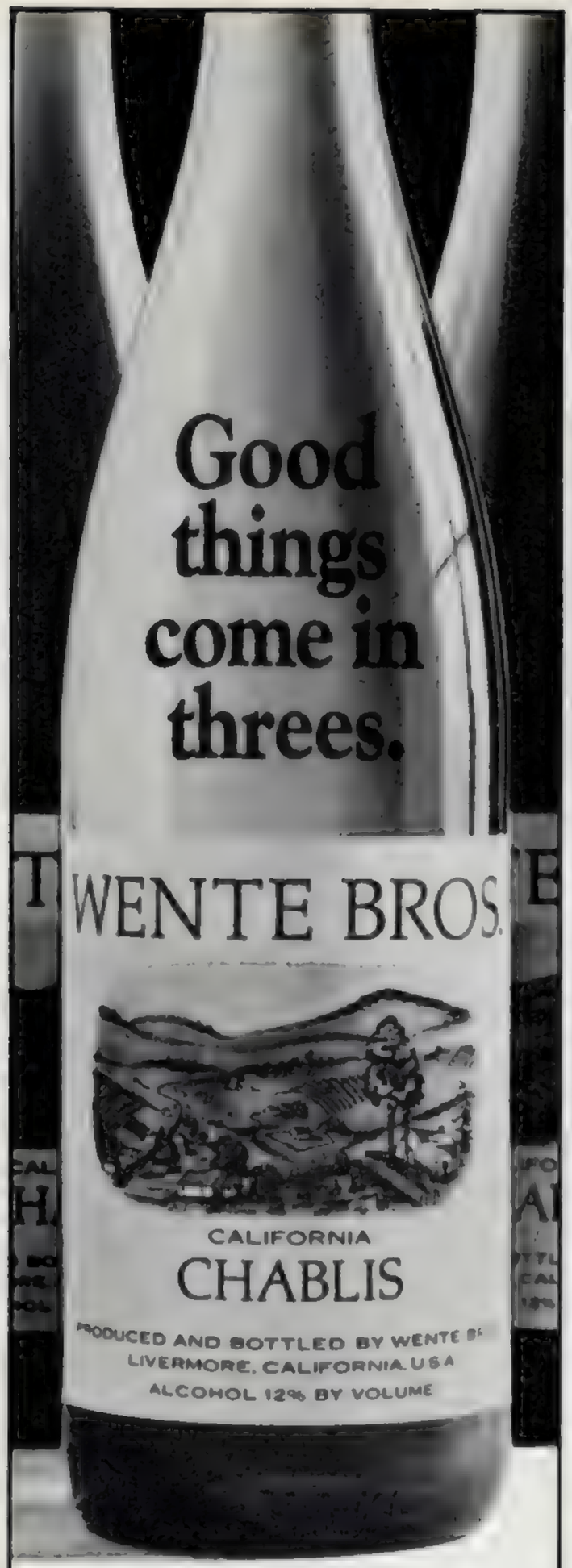


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Lou Reed, "always-on-the-edge symbol of the dark side of rock"—now a "consoling presence"?

## PEOPLE ARE TALKING ABOUT...

# MUSIC MU

## Lou Reed, the dangerously irascible bad boy of rock goes domestic—maybe. Home is where the heart is?

WARING ABBOTT

It seems odd to think of Lou Reed, that dangerously irascible, always-on-the-edge symbol of the dark side of rock, as some sort of enduring, consoling presence. But when one thinks about it, Reed has been part of our lives now since 1966, from the first days of the Velvet Underground. And although one would hardly be surprised, given his songs' preoccupation with death and drugs, to wake up one morning and read that he was no longer around, he *is* around, and making records as fine as any he's made before.

Reed's latest is called *The Blue Mask* (RCA). It finds Reed in a curious place, at least for him—ostensibly extolling the virtues of marriage and conventionality. If we are to believe what we read—one of this man's secrets is making you wonder if *anything* you read about him is true—he is now married and enjoying the pleasures of bucolic domesticity.

**Is Reed play-acting about his ''wild side''? Or is his new-found contentment an elaborate joke?**

This turn to domesticity has undercut the intensity of many youthful rock & roll romantics—Bob Dylan, for example. But, as usual, Reed's irony and complexity preclude any simple wallowing in bourgeois simplicity. *The Blue Mask* is full of tensions and apparent contradictions. Along with the songs about normality and nostalgia are strange melodramas about guns and pain. Each aspect makes you wonder about the other: is he play-acting about "the wild side," to invoke a phrase from his youth? Or is his new-found contentment an elaborate joke? Those questions don't undercut the intensity of either aspect; they enrich that intensity.

Musically, Reed has always stuck to certain basics and otherwise adapted, often brilliantly, to the prevailing rock fashions of the day. The basics include, above all, his quavery, tuneless, vulnerable, and aggressive singing voice and an obsessive, repetitive return to a few rock signatures and chords. But on *The Blue Mask* he has abandoned the wonderfully cluttered disco textures of his past couple of records for a more open rock sound, abetted by the first-rate New York rock guitarist Robert Quine.

*The Blue Mask* is a fine record, but it is more than that. In a time in which rock seems all too ready to capitulate to consensus blandness, Reed proves there is still a place for an artist working directly and unselfconsciously within the rock idiom. This isn't "art rock" in that it transforms and abandons rock & roll. It is what the 'sixties populists always hoped and believed was possible—the usage of popular culture for overtly artistic ends, with the creativity sustained over a lifetime. Not bad for a supposedly self-destructive weirdo who people thought would burn himself out years ago.—DAVID SARGENT

**WAGNER TRIUMPHANT** *New: Richard Wagner's "Der Ring des Nibelungen." (Foyer, four opera albums, sixteen records). This document of the 1953 Bayreuth Festival is in surprisingly fine sound, and boasts a remarkable cast—Astrid Varnay, Wolfgang Windgassen, Hans Hotter—all led by a great conductor, Clemens Krauss.—D.S.*

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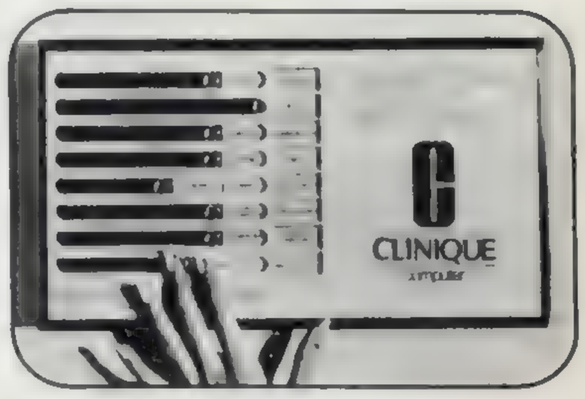


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# PEOPLE ARE TALKING ABOUT...

## THE LETTER": WHAT'S RIGHT/WRONG WITH MADE-FOR-TV MOVIES

It was once Bette Davis with her pleading and slightly protruding eyes, her peculiar inflection, that expressive mouth who could take moviegoers to the Far East of the 1930s and make us instantly understand how boring, how deadly, was the life of a planter's wife. If you still remember her in *The Letter,* Warner Bros.' 1940 film based on Somerset Maugham's short story, which William Wyler directed, give thanks. No such reaction is possible seeing the new made-for-television version to be shown on ABC May 3. In the short story, a respectable and demure woman kills her lover when he has dumped her for a Chinese woman, claims he attempted rape, is tried and exonerated although an incriminating letter comes up for sale. Mr. Maugham's English woman got off, although her decent if boorish husband learned the truth about this well-bred creature, always so keen on needlework.

The new Warner Bros. version of *The Letter,* with its thickened and layered plot, its infusion of stereotypes, might as well be the work of fifteen-year-olds whose only impressions of the old Orient come from *Charlie Chan* reruns. Lee Remick, an actress of accomplishment, is hopelessly cast: the wicked longings that unbalanced the prim planter's wife cannot be conveyed on so wholesome and limited a face. We need Bette Davis' little snarl, her hips, her voice. Since California has some lush foliage, and heat, much of *The Letter* was filmed in Burbank and will fool no adult. The planter's house, now a nasty bungalow, and the club for English colonials, which reminds me of an L.A. restaurant, show an awesome disregard for research. Miss Remick's clothes by Donald Brooks look far too *luxe* for a woman who has been in the tropics so long. The most serious offense may be the waste of Jack Thompson, so memorable in *Breaker Morant,* who now keeps overacting.

The reasons for the failure of *The Letter* are important to note because these are the same failures that afflict so much of TV's most ambitious work. The author of *The Letter* clearly described the Chinese woman the murdered man preferred. "She was a stoutish person, not very young, with a broad, phlegmatic face . . ." Mr. Maugham wrote. That clearly didn't go over in Burbank so Warner Bros. has inserted a Dragon Lady, a cartoon of the Oriental vamp, who in the end is seen slithering behind Remick in crowded streets, dagger glinting in one ferociously manicured hand.

*The Letter* is especially disappointing because more than a few made-for-television

Far Eastern fakiry: Lee Remick and Jack Thompson in Maugham's "The Letter"

movies have provided stunning relief from the prime-time series: *The Patricia Neal Story* with Glenda Jackson, and *Lois Gibbs and the Love Canal,* both on CBS. Those were well done. And I wouldn't have missed for the world the two-part movie, with Ingrid Bergman, *A Woman Called Golda.* TV movies of this caliber compensate for the networks' tiresome and childlike prime-time treasures such as ABC's *Joanie Loves Chachi,* a spin-off from *Happy Days,* and NBC's *Chicago Story*—as if we weren't up to our eyeballs by now with police officers, doctors, and lawyers as well.

—GLORIA EMERSON

## Marco Polo": The Chinese connection

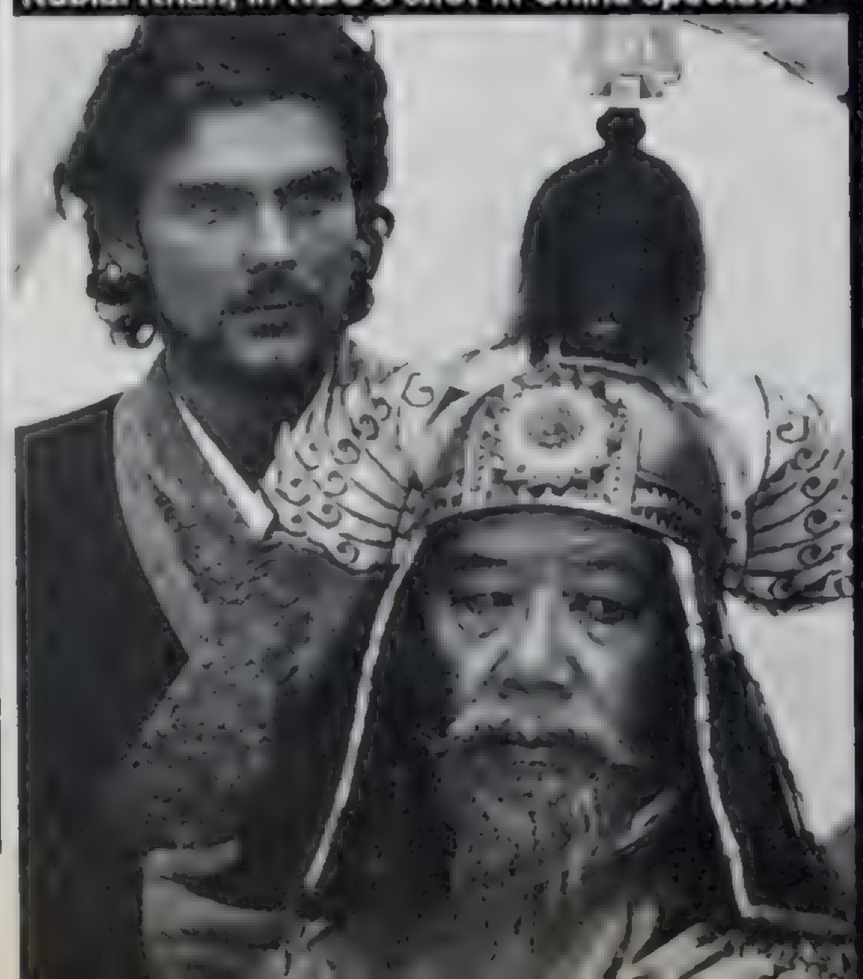
EDITOR'S NOTE: Vogue's Kathleen Beckett was on location in China with the "Marco Polo" cast and crew.

*On location—with the first East-West (US/Italy/China) feature ever filmed in the People's Republic of China: "Marco Polo," the multimillion-dollar, multi-star (Burt Lancaster, Anne Bancroft, Sir John Gielgud) re-creation of the medieval Venetian voyager's travels to China and its many wonders: the imposing imperial palaces of Beijing's Forbidden City, the lunar-like mountains of Guilin, the steppes of Inner Mongolia (off-limits to foreigners for decades and open by special permission for filming).*

*Off-camera: Star Ken Marshall combating homesickness by baking chocolate-chip cookies—with pasta flour (imported by the Italians) and broken bits of Chinese candy bars . . . Ying Roucheng, China's leading actor, recalling his banishment to a communal farm during Mao's Cultural Revolution . . . the cast and volatile Italian/Chinese crew of three hundred-plus sitting idle three days as bureaucratic tangles inexplicably halt filming . . . . These are the kinks that make "Marco Polo" a pioneering experiment in TV—and in international relations. Said producer Vincenzo Labella, "With Marco Polo, we recovered the marvelous idea that there is a surprise around every corner." On NBC, four nights starting May 16.*

—KATHLEEN BECKETT

Ken Marshall as Marco Polo, Ying Roucheng as Kublai Khan, in NBC's shot-in-China spectacle



# RADIO RA

## ONLY ON SUNDAY

**The days of the American family clustered around the radio in their living room seemed to be gone—or have they just begun again with National Public Radio avidly tuned to issues of the 'eighties? Their newest smash offering is *The Sunday Show,* from noon to five (ET), a spirited five-hour survey of all things cultural. Spring selections: New Orleans Jazz & Heritage Festival, Ludwigsberg Castle Festival in Germany, and Beethoven's complete piano sonatas from Washington's Kennedy Center; conversations with artist Roy Lichtenstein, poet James Dickey; centenary celebrations of Joyce and Stravinsky; birthday tributes to Fred Astaire, Irving Berlin, and Martha Graham—plus the latest news in dance, opera, theater—A.H.**

RADIO RA

# Why There's America's

## BECAUSE WE'RE LEADING THE WAY WITH EXPERIMENTATION.

As you read this, Ford Motor Company experimental vehicles are criss-crossing the country using seven different alternative fuels. Last year in Brazil 37% of all Fords sold used ethanol.

Ford Motor Company leads the automobile industry in alternative fuel technology. Right now there are propane powered Ford Granadas and Mercury Cougars available to fleet buyers. Propane is not only cheaper than gas, it's cheaper than diesel.

Probe III.

Seat belts save lives–buckle up.

## BECAUSE WE'RE LEADING THE WAY WITH RESOURCES.

The Ford family of affiliated people is 400,000 strong, and lives and works in thirty-one countries of the world.

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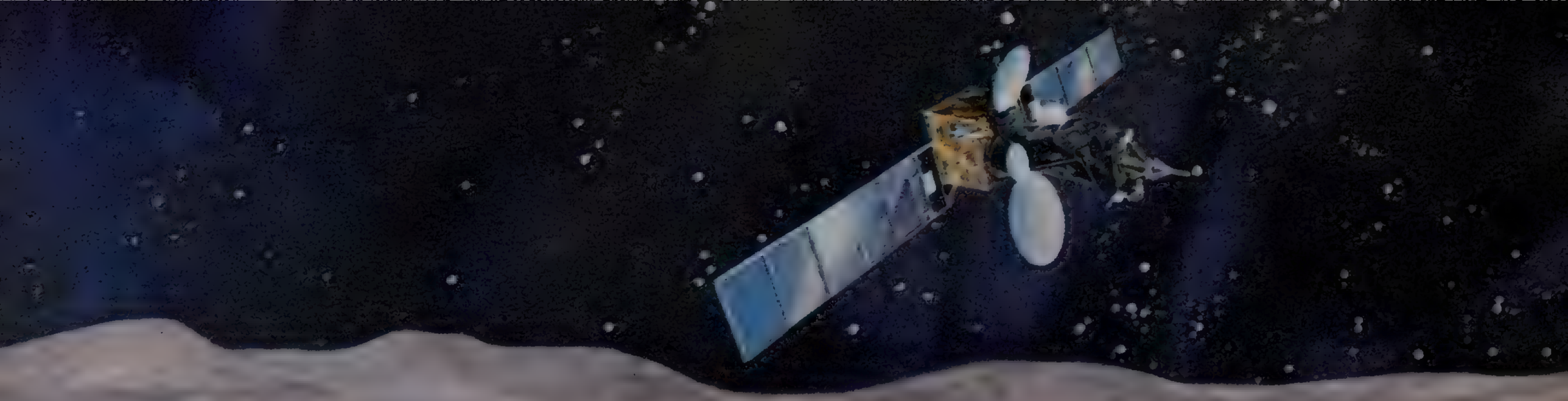
Overseas we've outsold General Motors for sixteen years in a row.

Ford Aerospace & Communications Corporation is another major resource, which, if shown separately, would rank in the Fortune 500.

Forty-seven satellites that have been successfully launched have been built by Ford Aerospace. Soon two-thirds of all overseas communications will travel by Ford Aerospace built satellites.

So will almost all intercontinental television programming.



# A Ford In Future.

## BECAUSE WE'RE A LEADER IN AERODYNAMICS.

The Mercury LN7 is one of the most aerodynamically efficient standard production cars made. The Ford Escort and Mercury Lynx have less wind resistance than the VW Rabbit, Plymouth Reliant, Chevrolet Citation and Chevette.

In Germany, the most astounding car in the 1981 Frankfurt Auto Show was an experimental Ford, the Probe III. It got the best press, being dubbed–"slippery as a futuristic study in aerodynamics."

Compare the Probe III to most '82 European models, and you come up with a very different shape for the future. You get a 50% reduction in drag coefficient, for example, which conceivably could result in a 27% increase in fuel efficiency at higher speeds.

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Ford's F series of light, conventional trucks outsells every other car line or truck series sold in America. And they have done so for five straight years. In fact, based on manufacturer's retail deliveries, we had total truck line leadership in the 1981 calendar year, outselling foreign or domestic truck lines for the fifth consecutive year.

Our Escort was the best selling compact car for 1981, outselling every Japanese, every German—every imported car line in America, based on manufacturer's retail deliveries for calendar year 1981.

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What do you think?

Ford

There's A Ford In America's Future.

Perfume is a body melody -
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# THE PHILIPPINES

L A N D • O F • F R I E N D S

## ZAMBOANGA

The brilliant sail of a vinta outrigger, manned by Badjao ("sea gypsy") fishermen, flame against the blue waters of Moro Gulf off the coast of the great southern island of Mindanao.

## PINKY & DIANNE

linen separates in pale aqua, pastel-striped. Shoulder-buttoned top, 160.00; pleated cropped pant, 250.00. Paradox on 3, New York only. Anne Mercelo of Manila wears the American sportswear shown on these pages.

This is a country whose beauty and variety dazzle the imagination and make the spirit soar. Composed of more than 7,000 islands, great and small, strewn like a fistful of jewels in the blue southern seas, it presents an incredible mosaic of cultures and of landscapes... cloud-capped volcanoes, mountain rice terraces, towering rain forests, palm-fringed beaches, ancient port cities— and the glittering cosmopolitan capital, Manila

bloomingdale's

Photographs by Joe Standart

BANAUE villagers in traditional festive dress offer a friendly umbrella. Their Ifugao ancestors here in the Mountain Provinces of northern Luzon created the vast Rice Terraces, "Eighth Wonder of the World," over 2,000 years ago.

The tapestry motif bordering the top of these pages is from an Ifugao fabric handwoven on a back-loom. These industrious mountain people are as famed for their weaving skills as for the astonishing ingenuity of their well-irrigated rice terraces— which each generation carves still higher into the rugged mountainsides.

LYNN BOWLING designed the bright cotton separates, whose Navajo motifs seem miraculously to echo the Ifugao colors. Square-cut tee top, 75.00; side-snapped dirndl, 195.00. Paradox on 3, New York only.

THE VILLAGE OF TALUKSANGAY, colorful Muslim village on stilts, clings to the tip of Mindanao's long westermost peninsula. Second only to Luzon in size, Mindanao is dominated by Islamic tribes— though many other heritages are visible here as throughout the Philippines. The tides of history have left a rich intermingling of cultures on these shores, and because of this, the Filipinos greet travelers to their land with the friendly ease of those accustomed to living at the crossroads of many civilizations.

CATHERINE HIPP

linen/cotton cutaway top, 95.00, and billowy, bias-gored skirt with cuffed waist yoke, 185.00.
Paradox on 3, New York only.


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*SPF = Sun Protection Factor. The higher the number, the more protection you get.

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Photo simulated to illustrate product variety.

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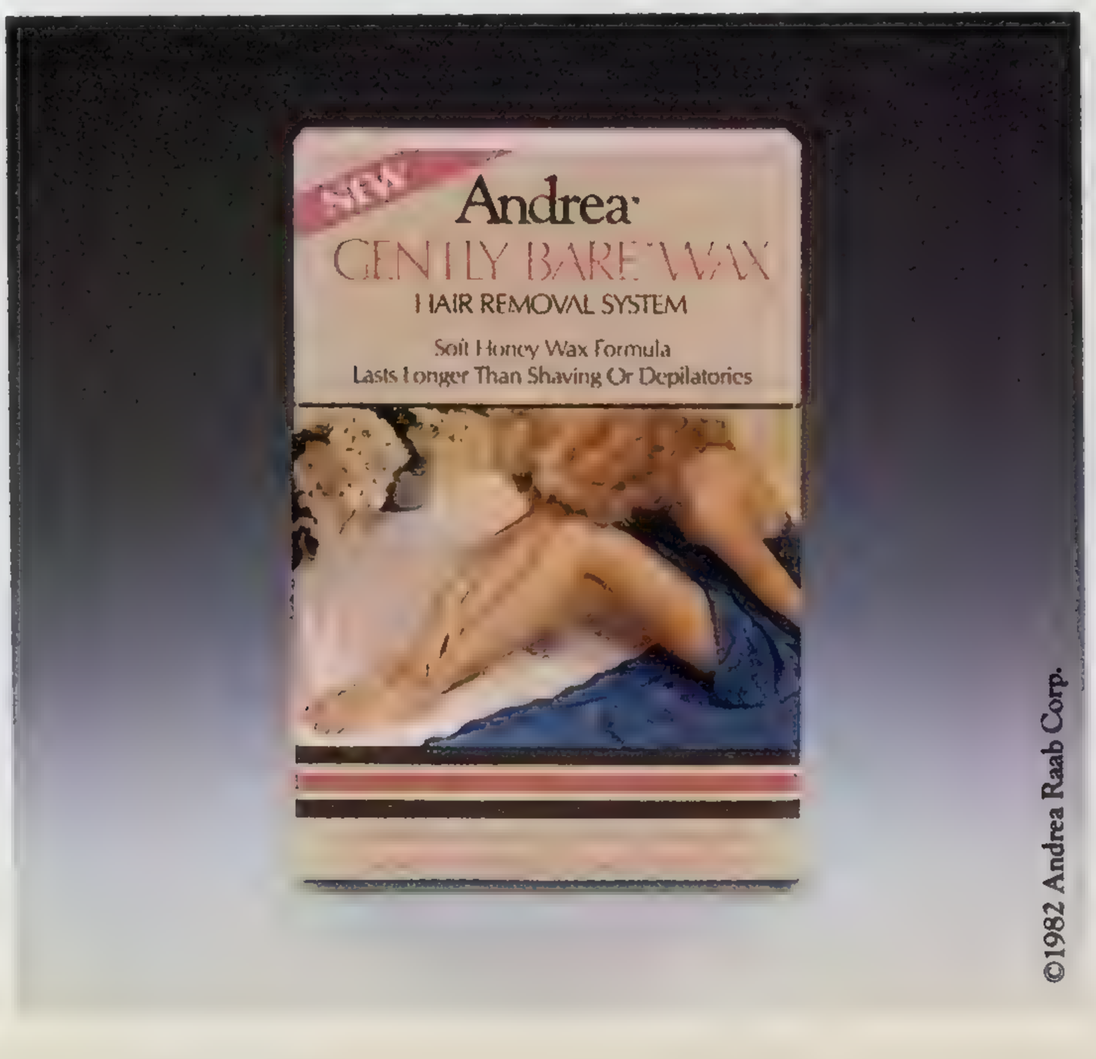


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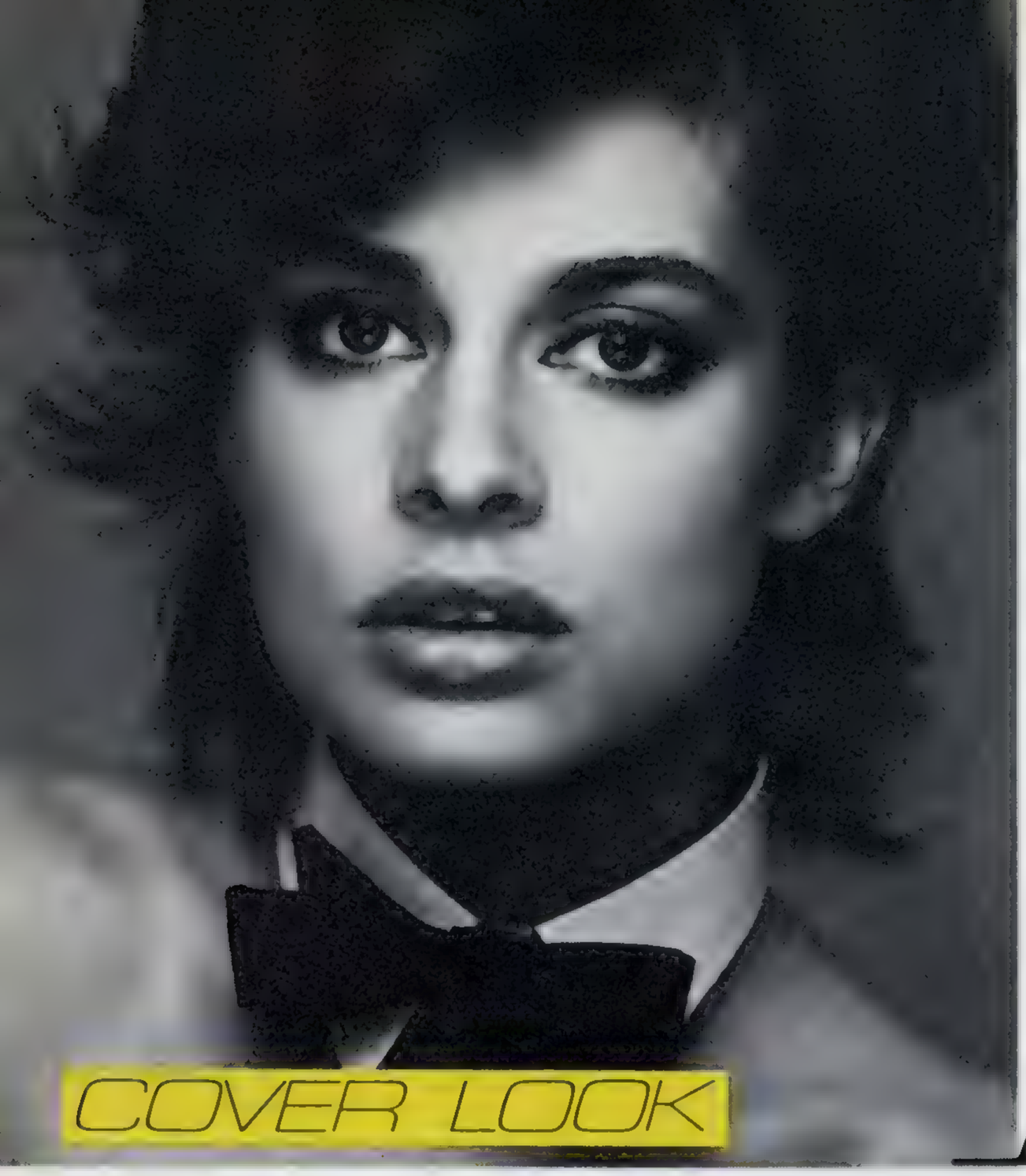


COVER LOOK

BEAUTY NOW

# sheer pleasures

*Look revivers: lighter lip/eye colors, sensitive skin care, scent cheers*

A fresh appeal: actress Nastassia Kinski, *left* and on our cover, and the attractiveness now of hair off the shoulders, with the flirt of a piece gone "awry" . . . very little makeup with a very real sense of color . . . and the surprise—the charm—of bare shoulders and black tie. . . . It's a look that might be achieved with the delicate Spring Potpourri Colors from Germaine Monteil: such as French Lavender on eyes highlighted with Dandelion, Wild Pink on cheeks, Pink Clover on lips. The unseen parts of this kind of appeal: Mystère de Rochas parfum . . . and a dedication to skin care that provides the beauty "set up." To that end, Germaine Monteil's new Super Sensitive skin-care system without fragrance, alcohol, or other irritants. A particularly good idea since stress, pollution, changes in temperature and life style can cause almost every woman to have sensitive skin at some time. . . . Silk bow tie, about $13, from Paul Stuart, NYC. Collar by Baar & Beards, about $6. Details, stores, last pages. Makeup by Alberto Fava; hair by John Sahag. Photograph by Avedon.

## Makeup colors look pretty on untanned skin evened out with a light base.

## Freshest lip color now: pale golden pink

*FINDS: SEVEN SIZES—FROM BIG FOR POWDER TO SMALL FOR EYESHADOW—OF COSMETIC BRUSHES WITH LUCITE HANDLES FROM MAKEUP EXPERT MADELEINE MONO. "SOFT BRUSHES ARE ESPECIALLY IMPORTANT TO USE AROUND EYES." . . . GREY LIP COLOR? AN OFFBEAT IDEA THAT WORKS, PEARLS LIPS TO A CLEAN GLOSS WITHOUT IRIDESCENCE, FROM TRISH McEVOY, 800 FIFTH AVENUE, NYC, 10021.*

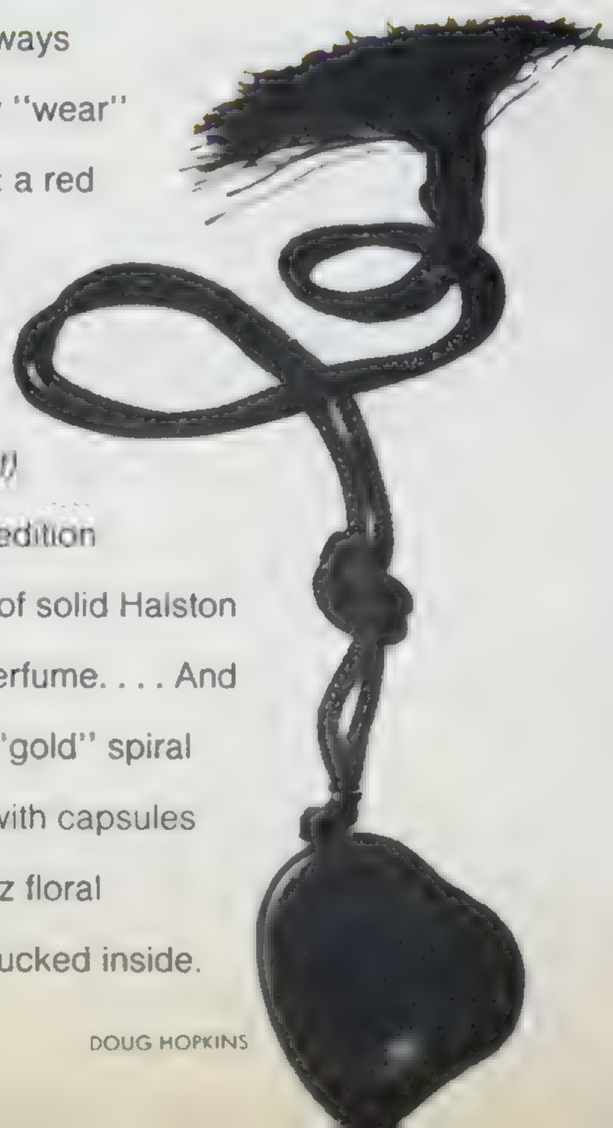
***"To lift the spirits" is why every year at this time Estée Lauder creates a collection of fragrance in glass and porcelain. Like this carved glass shaker of Youth-Dew Dusting Powder and porcelain heart of Estée Perfumed Body Powder.***

**Thalassotherapy--long practiced in French spas--is a warm seawater bath, shower, and massage treatment believed to nourish skin. Now, Helena Rubinstein's Body Life skin-care system brings thalassotherapy home with products rich in marine proteins, salts, sea scents. The four-part system includes a body buffer flecked with fine bits of sea shell to polish skin gently to its smoothest.**

**SPRITZ** **Women on-the-go like fragrances on-the-go. Two favorites—new in atomizers small enough to tuck into a handbag—Yves Saint Laurent's floral/woody "Y," sleek in a tailored sienna/gold case; sultry, spicy Opium Parfum opulent with "gold" leaves.**

## CHARMS

Two new ways to actually "wear" fragrance: a red lacquered heart on a tassled cord *(right)* —limited edition necklace of solid Halston Classic perfume. . . . And polished "gold" spiral earrings with capsules of Natchez floral perfume tucked inside.



DOUG HOPKINS

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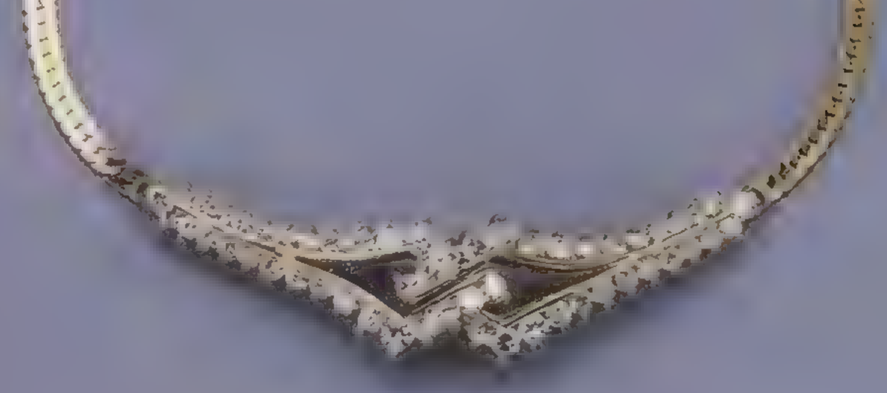

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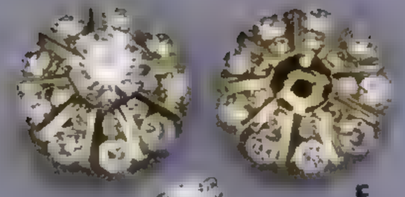

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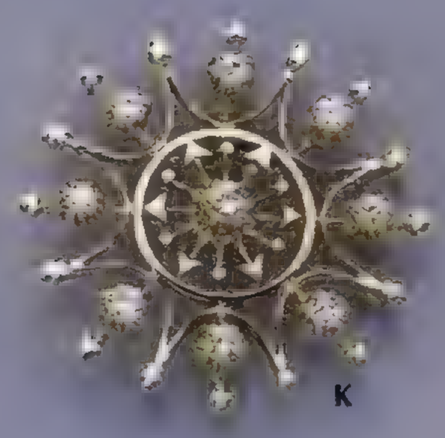

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**2H.** GLORIOUS GEOMETRY: A PAVÉ DIAMOND BANGLE BRACELET THAT TOTALS 3 CARATS, SET IN 14K GOLD, $2275.

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**2K.** DIAMONDS SHINE DAY AND NIGHT IN OUR STAR PIN SET IN 14K GOLD. NINE DIAMONDS TOTAL .75 CARAT, $950.

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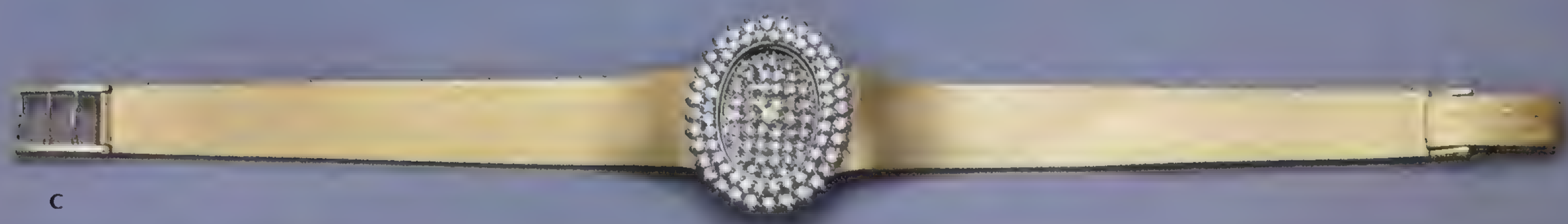

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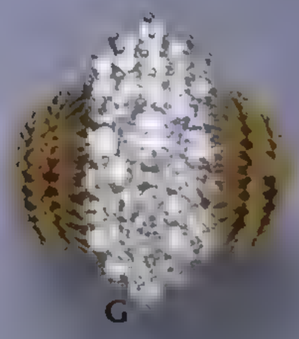

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**3A.** 60 MAGNIFICENT DIAMONDS GRACE THIS FLEXIBLE BRACELET. TOTAL DIAMOND WEIGHT, 3.60 CARATS, $3350.

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**3C.** A DOUBLE ROW OF DIAMONDS FRAME THE PAVÉ FACE OF THIS QUARTZ WATCH ON A 14K GOLD MESH BAND. DIAMONDS TOTAL 2.10 CARATS, $2350.

**3D.** DIAMONDS ON THE DIAGONAL FORM HOOP EARRINGS WITH CLIP/POST BACKS. 46 DIAMONDS TOTAL 1.85 CARATS, 14K GOLD SETTINGS, $1900.

**3E.** DIAMONDS TAKE ON A TAILORED LOOK IN THIS CONTEMPORARY WEDDING BAND SET IN 18K GOLD. 66 DIAMONDS TOTAL 2 CARATS, $2850.

**3F.** ELEGANT PEAR-SHAPED DIAMOND SUSPENDED FROM A 14K GOLD AND DIAMOND NECKLACE CENTERED BY 10 BRILLIANTS. TOTAL DIAMOND WEIGHT, 1.50 CARATS, $2500.

**3G.** SCALLOPED DOME RING IN 18K GOLD WITH A CLUSTER OF DIAMONDS WEIGHING 2 CARATS, $2500.

---

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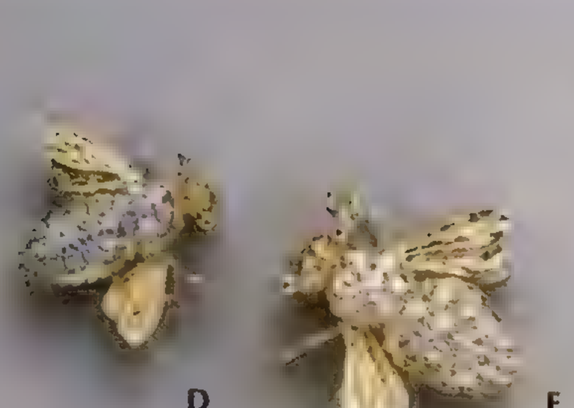

**4A.** TAILORED BRACELET WITH PAVÉ DIAMOND CENTER, 14K GOLD HERRINGBONE CHAIN, $560.

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**5A.** DIAMOND LINKS ALTERNATE WITH LARGER BRILLIANTS TO FORM THIS 14K GOLD BRACELET. 64 DIAMONDS TOTAL 1.35 CARATS, $1200.

**5B.** TWO ROWS OF DIAMONDS SPARKLE ON A 14K GOLD BRACELET. TOTAL DIAMOND WEIGHT, 1.15 CARATS, $985.

**5C.** MARK THE MOMENT WITH A DIAMOND FACE WATCH ON A 14K GOLD FOUR-STRAND ROPE BRACELET. QUARTZ MOVEMENT, $1000.

**5D.** SWIRLING DIAMOND COCKTAIL RING SET IN 14K GOLD. TOTAL DIAMOND WEIGHT, 1.65 CARATS, $1150.

**5E.** THESE DIAMOND BUTTON EARRINGS SPARKLE WITH 1.75 CARATS OF DIAMONDS. 14K GOLD CLIP/POST BACKS, $1200.

**5F.** AN ELEGANT 14K GOLD AND DIAMOND RING FOR ALL OCCASIONS, $425.

**5G.** PRETTY DIAMOND CLUSTER RING SET IN 14K GOLD. DIAMONDS TOTAL .90 CARAT, $600.

**5H.** DIAMOND SHAPED EARRINGS FORMED BY DIAMONDS WEIGHING .60 CARAT, 14K WHITE GOLD, $485.

**5J.** DIAMONDS FORM A GEOMETRIC MOTIF ON A 14K GOLD HERRINGBONE NECKLACE, $700.

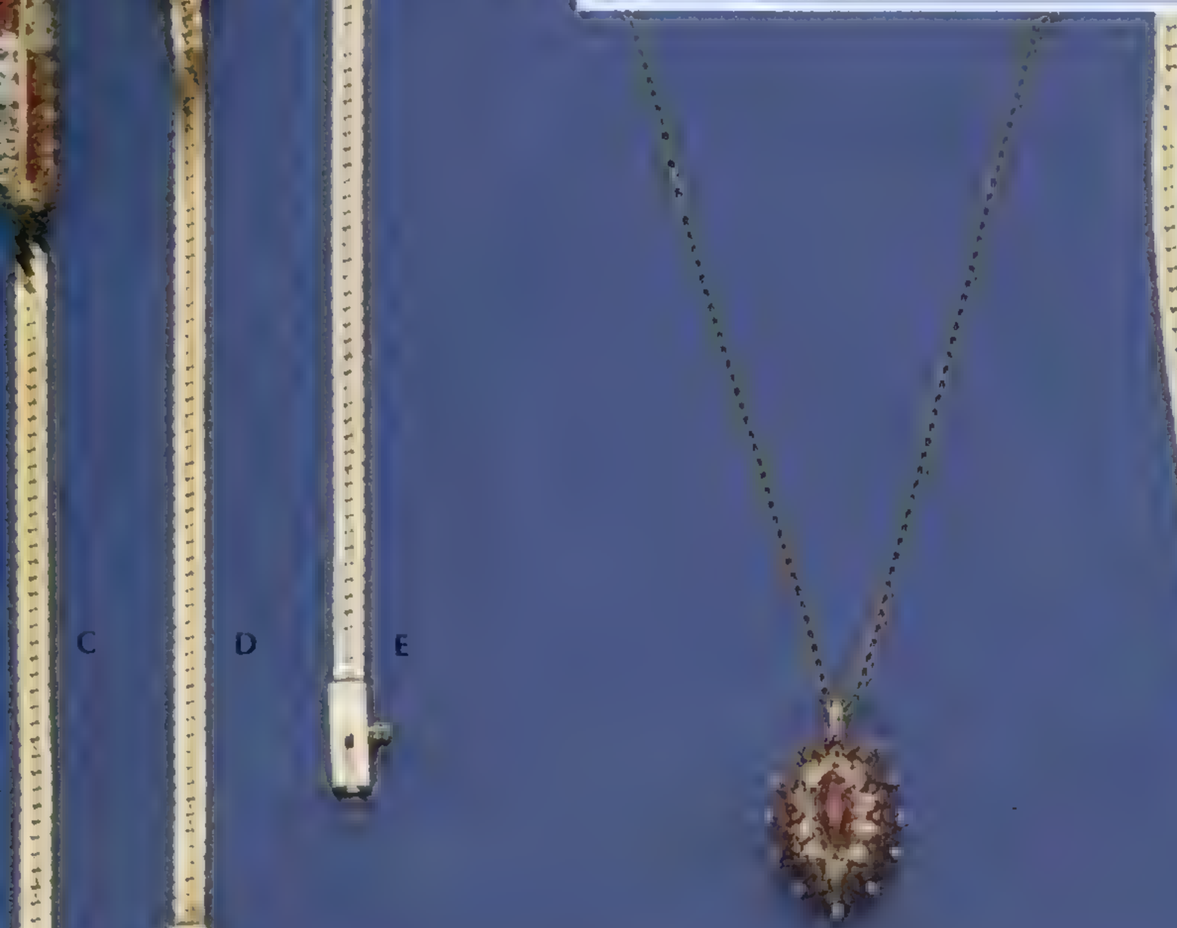
**5K.** A FLOWER SHAPED CLUSTER OF DIAMONDS FOR EACH EAR IN 14K WHITE GOLD. DIAMONDS TOTAL 1 CARAT, $650.

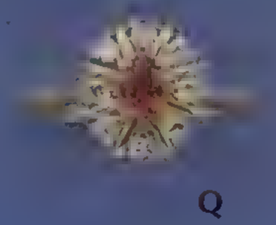
**5L.** 14K GOLD LEAF EARRINGS DAZZLED BY DIAMONDS WEIGHING .60 CARAT, $500.

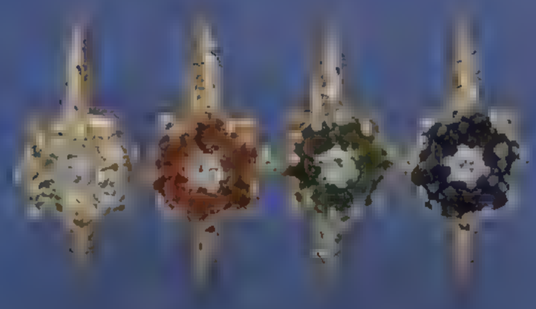
**FORTUNOFF** GIFT CERTIFICATES ARE AVAILABLE IN A VARIETY OF DENOMINATIONS, ALL HANDSOMELY GIFT-BOXED. THEY'RE THE PERFECT SOLUTION TO THE GIFT-GIVING DILEMMA!

**FORTUNOFF REFUND POLICY:** WE WANT YOU TO BE PLEASED. IF FOR ANY REASON YOU WISH TO RETURN ANY ITEM, OTHER THAN THOSE PERSONALIZED, RETURN IT WITHIN TEN DAYS OF RECEIPT FOR A PROMPT REFUND.

ALL MERCHANDISE IN THIS CATALOG IS SHOWN ACTUAL SIZE UNLESS OTHERWISE INDICATED. ALL JEWELRY IS 14K YELLOW GOLD UNLESS OTHERWISE STATED.







**6A.** ROUND CABOCHON RUBIES FLANKED BY SQUARE-CUT RUBIES HIGHLIGHT THESE DIAMOND EARRINGS SET IN 14K GOLD. POST/CLIP BACKS. 76 DIAMONDS TOTAL .95 CARAT, $1400.

**6B.** AN EXQUISITE CABOCHON RUBY SPARKLES AMIDST RUBIES AND DIAMONDS ON THIS 14K GOLD HERRINGBONE NECKLACE. 38 DIAMONDS TOTAL ONE-HALF CARAT, $925.

DIAMONDS WITH PRECIOUS COLORED STONES IN HERRINGBONE BRACELETS, 14K GOLD.
**6C.** RUBIES AND DIAMONDS, $400.
**6D.** EMERALDS AND DIAMONDS, $400.
**6E.** SAPPHIRES AND DIAMONDS, $400.

**6F.** DELICATE RUBY AND DIAMOND PENDANT ON A 14K GOLD ROPE CHAIN, $240.

**6G.** A SWIRL OF RUBIES AND DIAMONDS ARE CENTERED ON A 14K GOLD HERRINGBONE NECKLACE. $375.
**6H.** MATCHING BRACELET, $275.

TULIP RINGS; SET WITH DIAMONDS AND PRECIOUS STONES IN 14K GOLD.
**6J.** ALL-DIAMOND RING, $250.
**6K.** RUBY AND DIAMOND RING, $140.
**6L.** EMERALD AND DIAMOND RING, $140.
**6M.** SAPPHIRE AND DIAMOND RING, $140.

**6N.** ELEGANT COCKTAIL RING FEATURES MARQUISE SHAPED RUBIES AND DIAMONDS SET IN 14K GOLD. 20 DIAMONDS TOTAL 1 CARAT, $1150.
**6P.** A TRIO OF MARQUISE SHAPED RUBIES ENHANCED BY DIAMONDS MAKE A LOVELY 14K GOLD RING, $325.

**6Q.** A FIERY RUBY SURROUNDED BY SPARKLING DIAMONDS IN A 14K GOLD RING, $320.

**6R.** 14K: GOLD HOOP EARRINGS SET WITH RUBIES AND DIAMONDS, $300.
**6RR.** AVAILABLE WITH SAPPHIRES, $300.
**6RRR.** AVAILABLE WITH EMERALDS, $300.

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PRICES IN THIS CATALOG WILL BE HONORED THROUGH JULY 31, 1982.

**7A.** OUR EXTRAORDINARY EMERALD AND DIAMOND BRACELET ON A FLEXIBLE BAND OF 14K GOLD, 2 CARATS OF DIAMONDS, $2850.

**7B.** DELICATE DIAMOND JACKETS TO WEAR WITH A VARIETY OF STUDS. DIAMONDS TOTAL .75 CARAT. IN YELLOW OR WHITE GOLD, $550.

PRECIOUS STONE STUDS ARE SET IN 14K GOLD. WEAR ALONE OR WITH DIAMOND JACKETS.
**7C.** RUBY STUDS, $500.
**7D.** SAPPHIRE STUDS, $150.
**7E.** EMERALD STUDS, $600.

**7F.** AN EMERALD SURROUNDED BY SPARKLING DIAMONDS MAKES AN EXQUISITE RING SET IN 14K GOLD. 26 DIAMONDS TOTAL .80 CARAT, $950.
**7G.** EMERALD AND DIAMOND COCKTAIL RING SET IN 14K GOLD, $350.

**7H.** EMERALDS AND DIAMONDS SPARKLE ON THIS 14K GOLD RING, $195.

**7J.** EMERALDS AND DIAMONDS ALTERNATE ON A 14K GOLD RING, $485.
**7JJ.** ALSO AVAILABLE WITH ALL DIAMONDS, TOTAL DIAMOND WEIGHT, .55 CARAT, $575.

**7K.** THIS 14K GOLD NECKLACE FEATURES DIAMONDS AND A DELICATE CENTER OF EMERALDS, $275.
**7KK.** ALSO AVAILABLE IN RUBIES, $275.
**7KKK.** ALSO AVAILABLE IN SAPPHIRES, $275.

**7L.** EMERALD AND DIAMOND HEART PENDANT ON A 14K GOLD ROPE CHAIN, $300.

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**FORTUNOFF STORE LOCATIONS:**
681 FIFTH AVENUE AT 54TH STREET, N.Y.C.
WESTBURY, L.I.: 1300 OLD COUNTRY ROAD
PARAMUS, N.J.: PARAMUS PARK MALL

14K GOLD HERRINGBONE BRACELETS FEATURE YOUR CHOICE OF:
**7M.** RUBIES AND DIAMONDS, $200.
**7N.** EMERALDS AND DIAMONDS, $200.
**7P.** SAPPHIRES AND DIAMONDS, $200.

**7Q.** CHEVRONS OF EMERALDS AND DIAMONDS GRACE THIS FLEXIBLE 14K GOLD FOXTAIL BRACELET, $700.
**7QQ.** AVAILABLE WITH ALL DIAMONDS, .85 CARAT, $850.

14K GOLD STACKABLE RINGS FEATURE DIAMONDS ALTERNATING WITH YOUR CHOICE OF:
**7R.** RUBIES, $100.
**7S.** EMERALDS, $100.
**7T.** SAPPHIRES, $100.

**8A.** A LOOP OF SAPPHIRES AND DIAMONDS ON A 14K GOLD FOXTAIL CHAIN. DIAMONDS TOTAL .65 CARAT, $750.

**8B.** MAGNIFICENT PEAR SHAPED SAPPHIRE IS SURROUNDED BY ONE CARAT OF SPARKLING DIAMONDS. THE RING, SET IN 18K GOLD, $1500.

**8C.** A DEEP BLUE SAPPHIRE CIRCLED BY ONE-HALF CARAT OF DIAMONDS MAKES A LOVELY 14K GOLD RING, $600.

**8D.** BEVELED HOOP EARRINGS SPARKED BY SAPPHIRES AND DIAMONDS IN 14K GOLD. CLIP/POST BACKS, $425.

**8E.** A SINGLE SAPPHIRE FLANKED BY DIAMONDS SETS OFF THIS DOME RING IN 14K GOLD, $200.

**8F.** TWO PEAR SHAPED SAPPHIRES FLANKED BY 10 DIAMONDS SET IN AN 18K GOLD RING, $500.

**8G.** SAPPHIRES AND DIAMONDS ENHANCE THIS PRETTY 14K GOLD RING, $260.

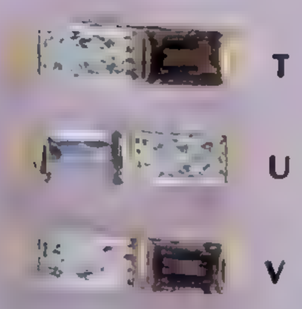
**8H.** STRIKING SAPPHIRE AND DIAMOND NECKLACE ON A 14K GOLD HERRINGBONE CHAIN, $350.
**8HH.** ALSO AVAILABLE WITH RUBIES, $350.
**8HHH.** ALSO AVAILABLE WITH EMERALDS, $350.

**8J.** CLASSIC SAPPHIRE AND DIAMOND PENDANT ON A 14K GOLD CHAIN, $350.

**8K.** A PRETTY 14K GOLD RING FEATURES SAPPHIRES AND DIAMONDS, $330.

**8L.** A DOUBLE ROW OF SAPPHIRES AND DIAMONDS DAZZLE THIS HERRINGBONE BRACELET OF 14K GOLD, $500.
**8LL.** ALSO AVAILABLE WITH DIAMONDS AND EMERALDS, $500.
**8LLL.** ALSO AVAILABLE WITH DIAMONDS AND RUBIES, $500.

14K GOLD BANGLE BRACELETS ROMANCED BY DIAMONDS AND COLORED STONES:
**8M.** ALL DIAMONDS, $375.
**8N.** RUBIES AND DIAMONDS, $325.
**8P.** EMERALDS AND DIAMONDS, $325.
**8Q.** SAPPHIRES AND DIAMONDS, $325.




14K GOLD RINGS . ALL SET WITH DIAMOND ACCENTS. YOUR CHOICE:
**9A.** GARNET, $100.
**9B.** PERIDOT, $100.
**9C.** AQUAMARINE, $100.
**9CC.** NOT SHOWN: AMETHYST, $100.

**9D.** A BREATH OF SPRING, CITRINE , PERIDOT AND AMETHYST EARRINGS SET IN 14K GOLD, $100.

**9E.** A COLORFUL COLLECTION OF AMETHYSTS, GARNETS, CITRINES IN A VARIETY OF SHAPES. 36-INCH NECKLACE WITH 14K GOLD CHAIN, $300.

**9F.** A ROSY NECKLACE OF GARNET, ROSE QUARTZ AND AMETHYST BEADS HIGHLIGHTED WITH 14K GOLD BEADS. 32-INCHES LONG, $100.
**9FF.** 16-INCHES LONG, NOT SHOWN, 54.99
**9FFF.** MATCHING BRACELET, 32.99 .

**9G.** A TRIPLE STRAND CHOKER WITH A FRESH TWIST OF AMETHYST, ROSE QUARTZ, FROSTED AMETHYST AND 14K GOLD BEADS, $225.
**9GG.** BRACELET, NOT SHOWN, $125.

**9H.** AMETHYST BEADS COOLED BY FROSTED AMETHYSTS AND HIGHLIGHTED WITH 14K GOLD BEADS FORM A 30-INCH NECKLACE, $225.

**9J.** MAGNIFICENT OVAL AMETHYST SET IN A 14K GOLD RING WITH DIAMONDS, $675.
**9K.** OVAL AMETHYST EARRINGS SPARKED WITH DIAMONDS, 14K GOLD, $200.
**9L.** AMETHYST RING SET WITH SIX FIERY DIAMONDS IN 14K GOLD, $210.
**9M.** THREE DIAMONDS CROWN THE AMETHYST PENDANT ON A 14K GOLD ROPE CHAIN, $125.
**9N.** GARNET, AMETHYST, AQUAMARINE, PERIDOT AND CITRINE ACCENTED BY DIAMONDS ON A 14K GOLD HERRINGBONE NECKLACE, $550.

**9NN.** MATCHING BRACELET, NOT SHOWN , $350.

**9P.** A RAINBOW OF AQUAMARINE, PERIDOT, CITRINE, GARNET AND AMETHYST ON A DELICATE 14K GOLD BRACELET, $100.

**9Q.** AQUAMARINE AND DIAMOND EARRINGS SET IN 14K GOLD. $170.
**9QQ.** AMETHYST EARRINGS , NOT SHOWN, $160.
**9QQQ.** GARNET EARRINGS , NOT SHOWN, $160.

**9R.** FASHIONABLE BAR PIN OF GARNET, PERIDOT, AMETHYST, AND CITRINE SET IN 14K GOLD, $130.

**9S.** DELICATE AMETHYST LEAF EARRINGS ON 14K GOLD WIRES, 89.99.

14K GOLD RINGS ALL SET WITH DIAMONDS. YOUR CHOICE:
**9T.** GARNET, $125.
**9U.** AQUAMARINE, $125.
**9V.** AMETHYST, $125.

**10A.** 32-INCH NECKLACE OF ROSE QUARTZ BEADS WITH ACCENTS OF 14K GOLD, $120.
**10B.** DOUBLE STRAND NECKLACE OF CULTURED FRESH WATER PEARLS WITH AMETHYST ACCENTS AND 14K GOLD BEADS, 34-INCHES LONG, $300.

**10C.** POLISHED PINK CORAL AND TEXTURED 14K GOLD BEADS FORM A 30-INCH NECKLACE, $235.

**10D.** 30-INCH NECKLACE OF AMETHYST AND 14K GOLD BEADS, $235.

**10E.** 30-INCH LAPIS LAZULI NECKLACE ACCENTED WITH 14K GOLD TEXTURED BEADS, $275.

STACKABLE RINGS OF 14K GOLD AVAILABLE IN YOUR CHOICE OF: **10F.** PINK CORAL; **10G.** AMETHYST; **10H.** TURQUOISE; **10J.** RED CORAL; **10K.** LAPIS LAZULI. EACH, $100.

**10L.** THE ALLURE OF LAPIS LAZULI LEAVES SET ON 14K GOLD WIRES, 89.99

**10M.** FROSTY CRYSTAL NECKLACE WITH SEMI-PRECIOUS AND 14K GOLD BEADS. 32-INCHES LONG, $135.
**10MM.** 16-INCHES LONG, NOT SHOWN, 69.99
**10MMM.** MATCHING BRACELET, NOT SHOWN, 34.99
**10N.** AMETHYST, ROSE QUARTZ AND 14K GOLD TAKE SHAPE AS A BAR PIN, 69.99

**10P.** ROSE QUARTZ AND AMETHYST DROP EARRINGS WITH 14K GOLD BEADS, 49.99

**10Q.** 24-INCH CORAL, CULTURED FRESH WATER PEARLS AND 14K GOLD BEAD NECKLACE FEATURES A CARVED CORAL DROP, $175.

**10R.** BOLD 14K GOLD AND CORAL BUTTON EARRINGS WITH CLIP/POST BACKS, $180.
**10RR.** AVAILABLE WITH LAPIS LAZULI, NOT SHOWN, $180

MIX AND MATCH BRACELETS, AND NECKLACES:
**10S.** CORAL AND 14K GOLD BRACELET, 29.99
**10SS.** MATCHING NECKLACE, 59.99
**10T.** AMETHYST AND 14K GOLD BRACELET, 29.99
**10TT.** MATCHING NECKLACE, 59.99
**10U.** LAPIS LAZULI AND 14K GOLD BRACELET, 29.99
**10UU.** MATCHING NECKLACE, 59.99
**10V.** CULTURED FRESH WATER PEARL AND 14K GOLD BRACELET, 39.99
**10 W.** GARNET AND 14K GOLD BEAD BRACELET, 29.99
**10WW.** MATCHING NECKLACE, 59.99
**10X.** BLACK ONYX AND 14K BEAD BRACELET, 29.99
**10XX.** MATCHING NECKLACE, 59.99

**11A.** CULTURED FRESHWATER PEARLS AND 14K GOLD BEADS FORM A 16-INCH CHOKER, 69.99
**11AA.** MATCHING BRACELET, NOT SHOWN, 34.99

**11B.** EXOTIC CULTURED FRESHWATER PEARL NECKLACE ACCENTED BY 14K GOLD BEADS. 16-INCHES, $110.
**11BB.** 32-INCHES, NOT SHOWN, $200.

**11C.** THE LUSTRE OF CULTURED FRESHWATER PEARLS, THE GLEAM OF TEXTURED 14K GOLD BEADS, ALL IN AN ELEGANT 30-INCH NECKLACE, $235.

**11D.** FABULOUS CULTURED FRESHWATER AND BAROQUE CULTURED PEARLS MIX WITH 14K GOLD BEADS IN A 34-INCH NECKLACE, $440.

**11E.** TRIPLE-STRAND NECKLACE OF CULTURED FRESHWATER PEARLS WITH 14K GOLD ACCENTS, 30-INCHES LONG, $550.

**11F.** ALWAYS A CLASSIC: CULTURED PEARLS. HERE A 15-INCH STRAND OF 6-6½MM PEARLS WITH A 14K GOLD CLASP, $300.
**11FF.** 22-INCH STRAND, $450.
**11FFF.** 30-INCH STRAND $600.

**11G.** MOBÉ CULTURED PEARL EARRINGS SET IN 14K GOLD WITH CLIP/POST BACKS, $220.

**11H.** CULTURED FRESHWATER PEARLS WITH DIAMOND ACCENTS SET IN 14K GOLD, 29.99

**11J.** SHIMMER AND SHINE: CULTURED PEARL BAR PIN ACCENTED WITH 14K GOLD BEADS, 64.99

**11K.** CLASSIC STICK PIN WITH CULTURED PEARL IN 14K GOLD LOVE KNOT, 39.99

**11L.** CLASSIC CULTURED PEARL RING WITH 2 DIAMONDS, 14K GOLD, $100

**11M.** CULTURED PEARLS AND DIAMONDS SHIMMER FROM THIS 14K GOLD RING, $195.

**11N.** CULTURED PEARLS SURROUNDED BY DIAMONDS FORM 14K GOLD EARRINGS, $600.

**11P.** 7½MM CULTURED PEARLS AND DIAMOND STUD EARRINGS SET IN 14K WHITE GOLD, $160.

**11Q.** FASHION CLASSICS: 7½MM CULTURED PEARL EARRINGS, SET IN 14K GOLD, 39.99

**11R.** PEAR SHAPED MOBÉ CULTURED PEARL RING WITH DIAMOND ACCENT IN 14K GOLD, $300.
**11RR.** MATCHING EARRINGS, CLIP/POST, $500.

**11S.** MOBÉ CULTURED PEARL EARRINGS SET IN 14K GOLD AND HIGHLIGHTED BY DIAMONDS CLIP/POST, $250.

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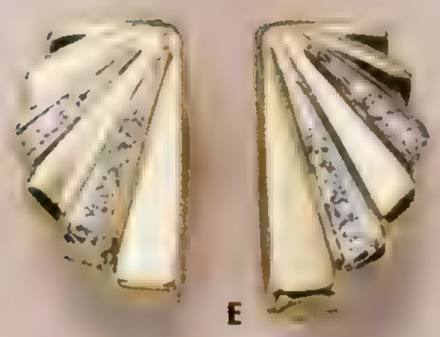

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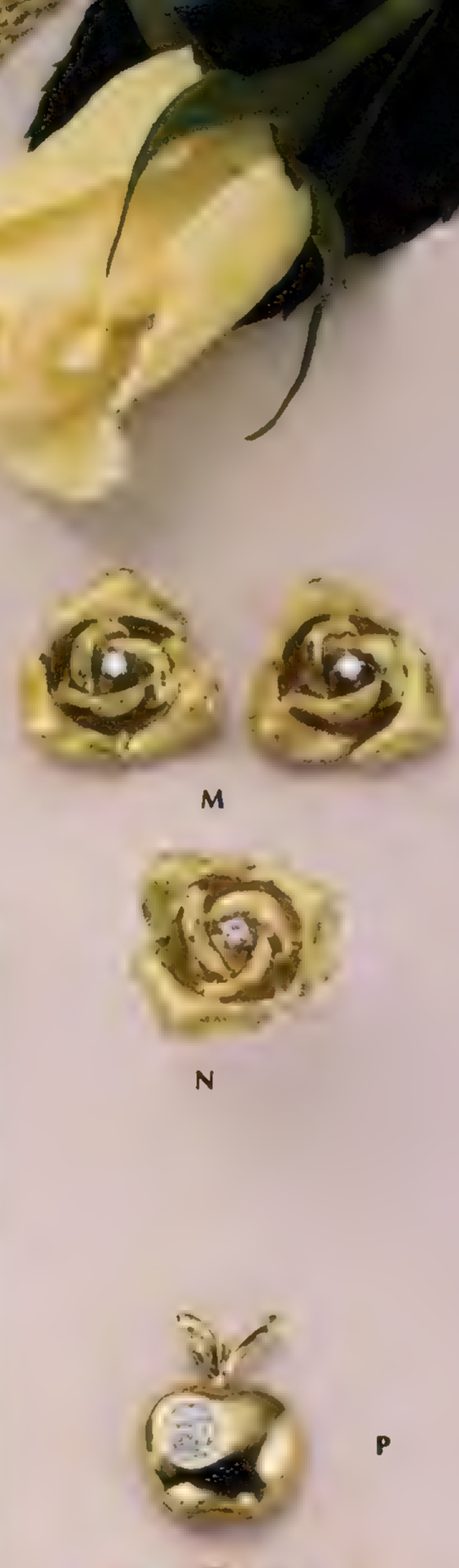

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**12A.** LADIES QUARTZ WATCH WITH SQUARE FACE ON A 14K GOLD TRIPLE ROPE BRACELET, $600.

**12B.** A 14K GOLD DOUBLE ROPE BRACELET CENTERED WITH A ROW OF DIAMONDS, $250.

**12C.** KNOT BRACELET ON A DOUBLE 14K GOLD ROPE CHAIN, $200.

**12D.** SCULPTURED RING WITH 4 DIAMONDS IN 14K GOLD, $230.

**12E.** FLUTED FAN EARRINGS WITH INSETS OF DIAMONDS SET IN 14K GOLD. CLIP/POSTS, $240.

**12F.** BOLD 14K GOLD TRIANGLE SHAPED EARRINGS WITH DIAMOND ACCENTS, $160.

**12G.** DIAMOND CROSS ON A 14K GOLD "S" CHAIN, $235.

**12H.** A FLASH OF DIAMONDS ON A TRIANGULAR SHAPED NECKLACE, 14K GOLD HERRINGBONE CHAIN, $100.

**12J.** A HEART OF DIAMONDS ON A DELICATE 14K GOLD ROPE CHAIN, $220.

**12K.** PAVÉ DIAMOND HEART CENTERS A 14K GOLD HERRINGBONE BRACELET, $240.

**12L.** FIVE HEART BRACELET, ONE ACCENTED WITH DIAMONDS, SET IN 14K GOLD, $100.

**12M.** 14K GOLD FLORENTINE TEXTURED EARRINGS. ROSE SHAPED WITH DIAMOND CENTER. CLIP/POST, $300.

**12N.** ROSE RING WITH DIAMOND, 14K FLORENTINE GOLD, $200.
**12NN.** NOT SHOWN, MATCHING PENDANT ON A 14K GOLD ROPE CHAIN, $175.

**12P.** BIG APPLE CHARM WITH DIAMOND ACCENT, 14K GOLD, $135.

**12Q.** LARGE PUFFED HEART CHARM ACCENTED BY A DIAMOND, 14K GOLD, 74.99

**12R.** 14K GOLD CLASSIC CIRCLE PIN SPARKED BY A DIAMOND, $120.

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ALL MERCHANDISE IN THIS CATALOG IS SHOWN ACTUAL SIZE UNLESS OTHERWISE INDICATED.
ALL JEWELRY IS 14K YELLOW GOLD UNLESS OTHERWISE STATED.

**13A.** SHOW HER YOUR LOVE WITH THIS DIAMOND HEART RING OF 14K GOLD, $225.

**13B.** DIAMONDS SPARKLE FROM THIS PRETTY 14K GOLD RING, $350.

**13C.** FOUR DIAMONDS HIGHLIGHT OUR 14K GOLD BANGLE BRACELET, $490.

**13D.** OCTAGONAL 14K GOLD BANGLE BRACELET WITH DIAMOND CENTER, $270.

**13E.** CLASSIC 14K GOLD OCTAGONAL BANGLE BRACELET, $160.

**13F.** 14K GOLD AND DIAMOND LEAF EARRINGS WITH WIRE BACKS, $285.

**13G.** DRAMATIC HOOP EARRINGS WITH DIAMONDS, 14K GOLD, $375.

**13H.** THIS GRACEFUL 14K GOLD RING FEATURES 2 ROWS OF DIAMONDS, $350.

**13J.** YOU'LL FALL IN LOVE WITH THIS DIAMOND HEART ON A 14K GOLD HERRINGBONE CHAIN. TOTAL DIAMOND WEIGHT, .75 CARAT, $650.

**13K.** A CURVE OF DIAMONDS CENTERS THIS 14K GOLD HERRINGBONE NECKLACE, $275.

**13L.** DIAMONDS AND 14K GOLD FORM A DECORATIVE LOOP NECKLACE, $375.

**13M.** AN ARTISTIC NECKLACE ACCENTED WITH 4 DIAMONDS ON A 14K GOLD HERRINGBONE CHAIN, $210.

**13N.** 14K GOLD SWIRL EARRINGS SPARKED BY DIAMONDS, CLIP/POSTS, $325.

**13P.** BOLD EARRINGS WITH PAVÉ DIAMOND CENTERS FRAMED IN 14K GOLD, $300.

**13Q.** PETITE LOVE KNOT EARRINGS WITH PAVÉ DIAMOND CENTERS, 14K GOLD, $100.

**13R.** A CLUSTER OF DIAMONDS TIES THE CENTER OF OUR LOVE KNOT RING IN 14K GOLD, $150.

**13S.** LOVE KNOT STICKPIN OF 14K GOLD, BRIGHTENED WITH DIAMONDS, 94.99

**13T.** DELICATE 14K GOLD RING WITH DIAMONDS,$165.

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**CALL FORTUNOFF, THE SOURCE, TOLL-FREE:**
OUTSIDE N.Y. STATE CALL 1-800-223-2326.
N.Y. STATE CALL 1-212-758-6660, EXT. 242 OR 1-516-832-9000, EXT. 3451. PHONE ORDERS ACCEPTED MON.-SAT. 9AM-6PM, SUN. 12-5PM. M

# HE'LL LOVE THE THOUGHT, YOU'LL LOVE THE PRICES!

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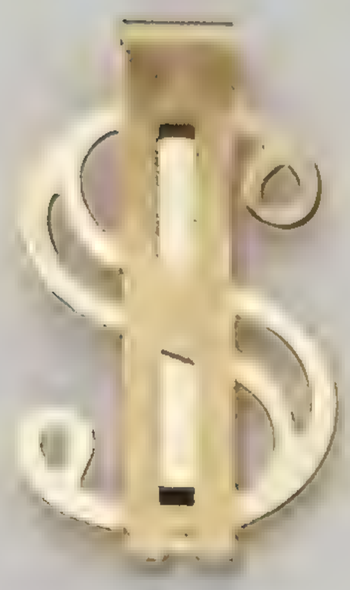

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**14A.** DISTINCTIVE 14K GOLD RING CIRCLED BY DIAMONDS, WITH U.S. ONE DOLLAR COIN CENTER, $800.

**14B.** 18K GOLD WATCH WITH COIN REPLICA DIAL. QUARTZ MOVEMENT. BLACK SUEDE BAND, $900.

**14C.** PAPER CLIP WITH A TWIST: 14K GOLD, MONEY CLIP, $160.

**14D.** DOLLAR SIGN MONEY CLIP, 14K GOLD, $125.

**14E.** KNOTTED 14K GOLD CUFFLINKS WITH DIAMOND CENTERS, $250.

**14F.** TWISTED KNOT TIE TAC WITH DIAMOND, 14K GOLD, 54.99

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**14G.** HORSE SHOE TIE TAC WITH A DIAMOND FOR LUCK, 14K GOLD, 69.99

**14H.** 14K GOLD BUTTON CUFFLINKS, $175.

**14J.** BUTTON TIE TAC IN 14K GOLD, 39.99

**14K.** 14K GOLD BOLD LINK BRACELET, $1000.

**14L.** CLASSIC MAN'S LINK BRACELET OF 14K GOLD, $650.

**14M.** THIS HANDSOME IDENTIFICATION BRACELET FEATURES A 14K GOLD OBLONG LINK CHAIN, $325.

**14N.** HE'LL PROUDLY SPORT THIS 14K GOLD LINK BRACELET, $260.

**14P.** HANDSOME HERRINGBONE BRACELET OF 14K GOLD, $200.

**14Q.** 14K GOLD HERRINGBONE BRACELET, $125.

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WE WILL NOT SHIP PACKAGES OUTSIDE THE U.S. PLEASE ADD A $3.00 SHIPPING AND HANDLING CHARGE TO ALL ITEMS DELIVERED.

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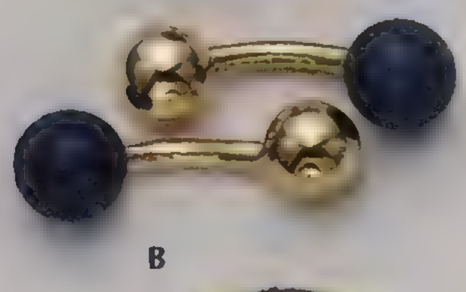

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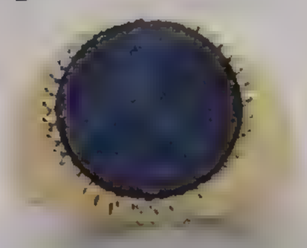

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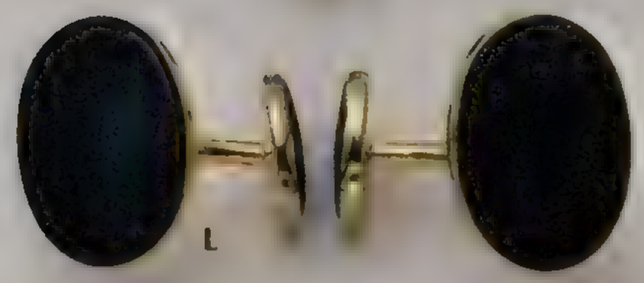

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See inside front cover for information on these delightful bee pins!

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The Jōvan Dial-a-Tan secret is in the patented dispensing dial. It allows you to adjust the amount of sun protection in the lotion. The one tube gives you lotions with SPF's of 8, 5 and 2. With an SPF of 8, you can stay in the sun without burning EIGHT TIMES LONGER than you could without protection! SPF of 5 allows you to safely sunbathe five times as long and 2, twice as long. With one tube of new Jōvan Dial-a-Tan you can safely go from winter pale through to your deepest summer tan.

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They are (and *must be*) gentle but effective.

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Our manufacturing standards for cosmetics and toiletries are as stringent as those used in the development of our prescription products. All are clinically tested. All must perform and solve problems or we do not market them.

We present the following three pages under the philosophy that the more you understand about your body, your skin, your hair, the more you will respect, and use with respect, the products we bring to you.

Your body, skin and hair are important to you and we treat them just as importantly.

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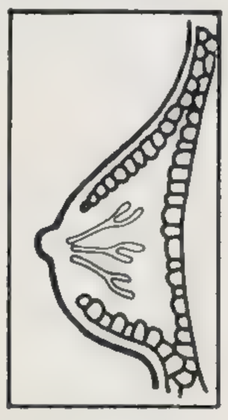
# DO YOU TRULY UNDERSTAND YOUR BREASTS AND HOW THEY KEEP THEIR SHAPE AND OFTEN DON'T?

It may be hard to believe, but the only thing that supports your breasts is your skin. Each breast is kept in place by a "fan" of delicate skin spreading from your neck and shoulders, forming a "natural bra."



It is primarily the tone of this skin that determines the shape and appearance of your breasts.

ANNOUNCING THE ELANCYL® BEAUTY TREATMENT FOR THE BUST.

You are well aware that the skin on your face, its tone and elasticity, is what gives your face its youthful appearance.

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Use them faithfully and you will have made a major step in helping your breasts keep (or actually improve) their shapely line and alluring appearance.

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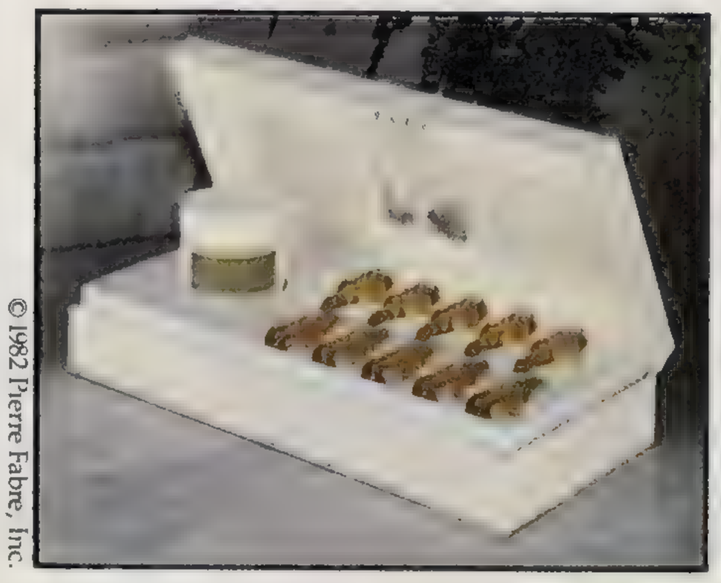

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ELANCYL AESTHETIQUES

PIERRE FABRE LABORATORIES

# YOUR HIPS AND THIGHS. IS THERE A WAY TO TAKE CARE OF WHAT THE FRENCH CALL "CELLULITE"?

"Peau d'orange" (orange peel skin)—skin with bulges, ripples.

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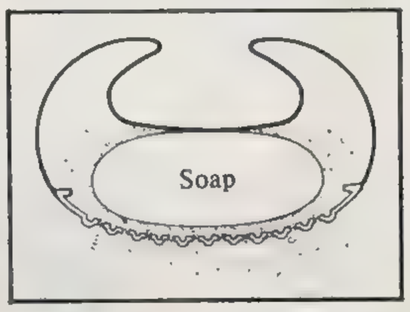
Each step has been carefully researched. Each product is meant to work together to the benefit of the others.

## IT'S LIKE REMODELING YOUR BODY.

When taking a bath or shower, use the Elancyl Massage Glove containing soap with extracts of ivy and butchersbroom, to massage your hips, thighs and buttocks.

Next, apply the Elancyl Massage Cream after you are dry. It, too, contains extracts of ivy and butchersbroom and acts as an important supplement to the massage.




Later, use the Elancyl Gel as a booster to provide continual Elancyl attention to the "cellulite."

## NOT A MIRACLE, BUT A REGIME THAT WORKS.

The Methode Elancyl has helped so many women to smooth, tone, beautify their skin and to take care of what the French call "cellulite."

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# THE METHODE ELANCYL

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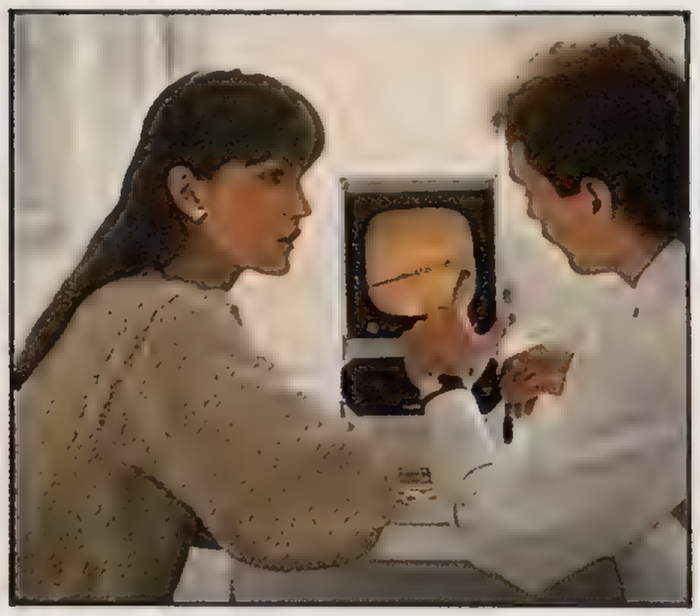
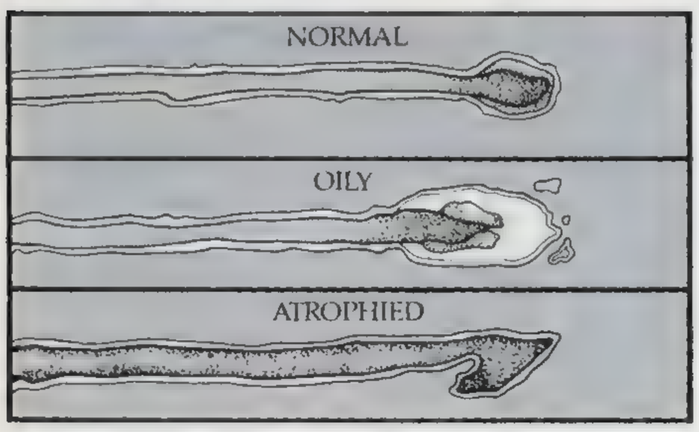
To have healthy, beautiful hair, you must treat it as seriously as you do your skin.

And now, you can: with Rene Furterer Etheirologie, a method of hair and scalp care for men and women that uses botanical ingredients to help treat the scalp, restore damaged hair and balance hair and scalp conditions.

The healthy products derived from these plants nourish






your scalp and hair without you having to worry about damage from synthetic chemicals.

### YOUR HAIR AND SCALP MUST BE TREATED SIMULTANEOUSLY.

First you will have your hair analyzed. A micro-analyzer enables the Rene Furterer hair expert to custom design your personal program to your specific hair and scalp needs. Then a 4-step program will be recommended to you that consists of toning the scalp, cleansing the scalp, cleansing the hair and conditioning the hair.

### THE CONDITION OF THE SCALP ALWAYS AFFECTS THE CONDITION OF THE HAIR.

Rene Furterer understands the importance of the scalp as it relates to the treatment of specific hair problems. And yet, until now, there have been few products available for such scalp care.

Rene Furterer Etheirologie is a method of hair care which treats the scalp first—the beginning of improved strength and quality of the hair.

### MASSAGE IS THE BASIS OF ALL HAIR TREATMENT.

At the Rene Furterer counter we will teach you a series of massages.

Massage helps to increase the circulation of the blood and lymph to the matrix, the only living part of the hair.

Brushing, too, is a skill we will show you—so that your brushing will actually help to cleanse the scalp and hair and oxygenate it.

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### WE INVITE YOU TO UNDERSTAND YOUR HAIR FOR THE FIRST TIME.

At a Rene Furterer Institute (in Bloomingdale's, New York; I. Magnin, Chicago; Beverly Hills, S.F.; John Wanamaker, Philadelphia) our expert will analyze your hair and provide you with a complete treatment.

Please call or visit for an appointment.

Our micro-analyzation and products are also available in the cosmetic departments of fine stores throughout the country.

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with matching bikini $6. Just a few from a luxurious collection of Sweet Nothings coordinates
in an array of winning colors.

Sweet Nothings by Maidenform®

Prices are suggested. Prices higher in Canada.
Bra: Antron III nylon. Lace: nylon. Exclusive of decoration. Antron, DuPont registered trademark.
Hair: Frank Olive. Shoes by Charles Jourdan. Jewelry by Esther Gallant.

# Woman's intuition: learn to trust your instincts

In an age of reason, you can put value on what you feel

BY BARBARA LANG STERN

Intuition: the power or faculty of attaining immediate or direct knowledge independent of any conscious reasoning process. For most of our lives, "women's intuition" has been held in mixed esteem at best; recently, however, a reassessment has begun.

"Intuition is by definition nonrational thought," said Elfie Stock Raymond, Ph.D., chairman of the Philosophy Department at Sarah Lawrence College. " 'Nonrational' *should* be a simple, value-free description, but in our culture it is not. We become uneasy and mistrustful of that which we can't explain logically. So intuition, which says, 'I know this with some sense of certainty but I can't tell you how,' is a dangerous term.

"In the politics of everyday language, 'intuition' often has been used scornfully to connote a subrational faculty that yields the only knowledge available to nitwitted people who cannot command reason! Thus, there are businessmen who may readily announce a 'gut feeling' but when you suggest, 'You mean you have an intuition,' will object vigorously." Some of the negative feelings men have toward intuition probably come simply from its association with the feminine; however, it also seems likely that certain male misgivings stem from men's fear of this very real power that women have.

Women perhaps have resisted the idea of intuition less forcefully than men because, throughout history, women have been assured that they *don't* have reason. This aspersion was cast if not first then most lastingly by Aristotle himself. "Aristotle, the classical philosopher who held a radically negative view of the female sex, believed women were incapable of reasoning and dependent in their decision-making on male reason," said Dr. Raymond.

What is the source of women's intuition? It is a vital part of the capability that has enabled mothers to nurture children and has enabled women, as subordinates of men, to survive. "Subordinates . . . know much more about the dominants than vice versa," writes Jean Baker Miller, M.D., in her book *Toward a New Psychology of Women* (Beacon). "They have to. They become highly attuned to the dominants, able to predict their reactions of pleasure and displeasure. Here, I think, is where the long story of 'feminine intuition' and 'feminine wiles' begins. It seems clear that these 'mysterious' gifts are in fact skills, developed through long practice, in reading many small signals, both verbal and nonverbal."

Today's newly liberated view of women has led to a growing valuation of their intuition as an extremely important faculty that can help people to function together and become more sensitive to one another in business and professional situations as well as in the home; and, along with this comes a better grasp of intuition in general.

"Intuition popularly was thought of as something mysterious, as a gift from the gods, an inspiration. . ." said Morton Hunt, author of a remarkably readable and lucid new book, *The Universe Within: A New Science Explores the Human Mind* (Simon and Schuster). "But now it's clear that a great deal of various sorts of thinking goes on in the unconscious.

"This probability was suggested as early as the late nineteenth century, when German physiologist and physicist Hermann Helmholtz described his scientific investigations as proceeding through three stages: *saturation*, consisting of initial investigations carried on until he could make no further progress with the problem; *incubation*, a period of rest and recovery during which, without conscious awareness of it, the materials in his mind were moved about and reorganized; and *illumination*, the appearance of a sudden and unexpected solution—which is what we commonly refer to as a flash of intuition. Research shows that people have wonderful intuitions about how to end a symphony or when to sell a business or where to land a spaceship only if they already have been working on that problem and know a hell of a lot about it. Mathematicians including Einstein have been among the foremost to acknowledge that they often come to a solution by an intuitive leap, and then they back up and construct a facade of logic to show that the solution is the necessary conclusion to a rational process . . . but that's not how they got there."

Enhancing intuition may mean paying greater attention to our physical and emotional responses. "When you are in a situation that is uncomfortable for you, you may notice such bodily symptoms as tension, headaches, or stomachaches," writes Frances E. Vaughan, Ph.D., in *Awakening Intuition* (Doubleday). "The cues of intuition on a physical level are not . . . always [this] easy to perceive . . . [but if] you are attuned to your body, you will notice your body responding differently to different people and different situations. . . . At times you may feel open, warm, and responsive, and at other times you may feel that you want to close up and withdraw. Learning to trust your bodily responses is part of learning to trust your intuition." Dr. Vaughan also points out that, when you learn to tune in to your feelings, they can become as clear as bodily sensations in giving intuitive clues.

***These "mysterious gifts" are in fact skills***

Valid intuitions can help you break out of rigidities that may no longer be necessary in your life, bring confidence in potentials that you may have been inadequately respectful of until now. Trust yourself. ▽


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HAIR NOW

# what's news...

*For now-into-summer hair: shorter, "freer" cuts, subtle color boosts, flower essence treatments*

Forget about the kind of hair that looks its best a week *after* it's cut. "The difference with short hair today," says Gerard Bollei, "is that it's still 'long-looking,' never looks freshly shorn. You should look as if you haven't just had a haircut when you leave the salon." Example: the not-too-short cut, *above*. It blows dry for day, slicks back for evening.

**COLOR FLASHES . . .** "Photo-sensitive" hair color—a new, single-process hair color in shades like ginger, cognac, bronze, copper, and Burgundy—that, instead of fading from the sun, becomes more noticeable, radiant, better-looking (from Daines Salon, NYC) . . . . And, "fur" colorings—a depth of color inspired by the richness and texture of furs. Color for brunettes, Black Sable; for blonds, White Mink; redheads, Red Fox. From Vidal Sassoon.

## *off the face*

*Part of the trend toward hair that moves off the face (cooler in warmer weather): the layered cut, right, by Bruno of Le Salon, NYC. "It's perfect for summer, 'uplifted' with a finger wave on top . . . and cut so the wind can breeze right through it," he says. A cut that's best for "strong" hair; finer hair can achieve the same effect with a body wave.*

# REFRESH

your hair this summer with something new, pretty: Richard Stein's Fleuremedys—flower-based hair shampoos and conditioners made with roses, lavender, marigolds. Clear finishing rinse, ideal for easy styling, contains ivy and lavender extracts. At the Richard Stein Salon; Henri Bendel, NYC.

## A new hair shape...

*. . . a shorter cut, left, from Jean Louis David at Henri Bendel's, that you can practically comb with your eyes closed. Again, it's hair that's pushed back away from the face . . . cool, lifted. The look here is also made fuller with a root-perm—that's perming the hair portion close to the root, letting the rest spring free. . . .*

Polo Ralph Lauren

A man's cologne in the Polo tradition.

Also available in Canada © Goody Products, Inc. 1982





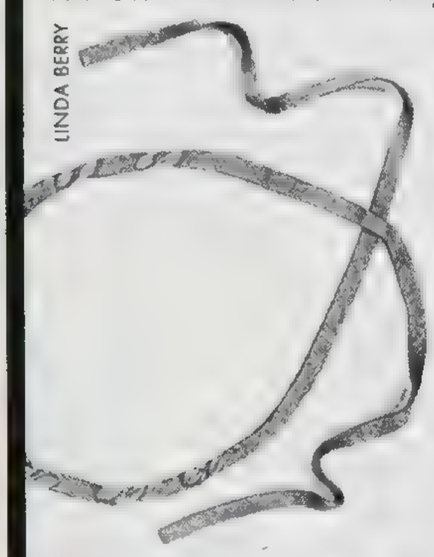

# what works

*for women now ...the new ideas, the hottest warm-weather tips*

THE "DIRECTION"—IN EVERY SENSE—OF HAIR NOW: UP AND PUSHED BACK FROM THE FACE, REGARDLESS OF LENGTH. EXAMPLE: THE PERFECT-LENGTH CUT, *ABOVE,* FLATTERING, EASY TO CARE FOR. A LITTLE LONGER AT THE JAWLINE, A LITTLE HIGHER AT THE CROWN. BRUSHED BACK FROM THE FACE (HEALTHIER FOR SKIN, ESPECIALLY NOW), . . . HAIR BY JOHN SAHAG.

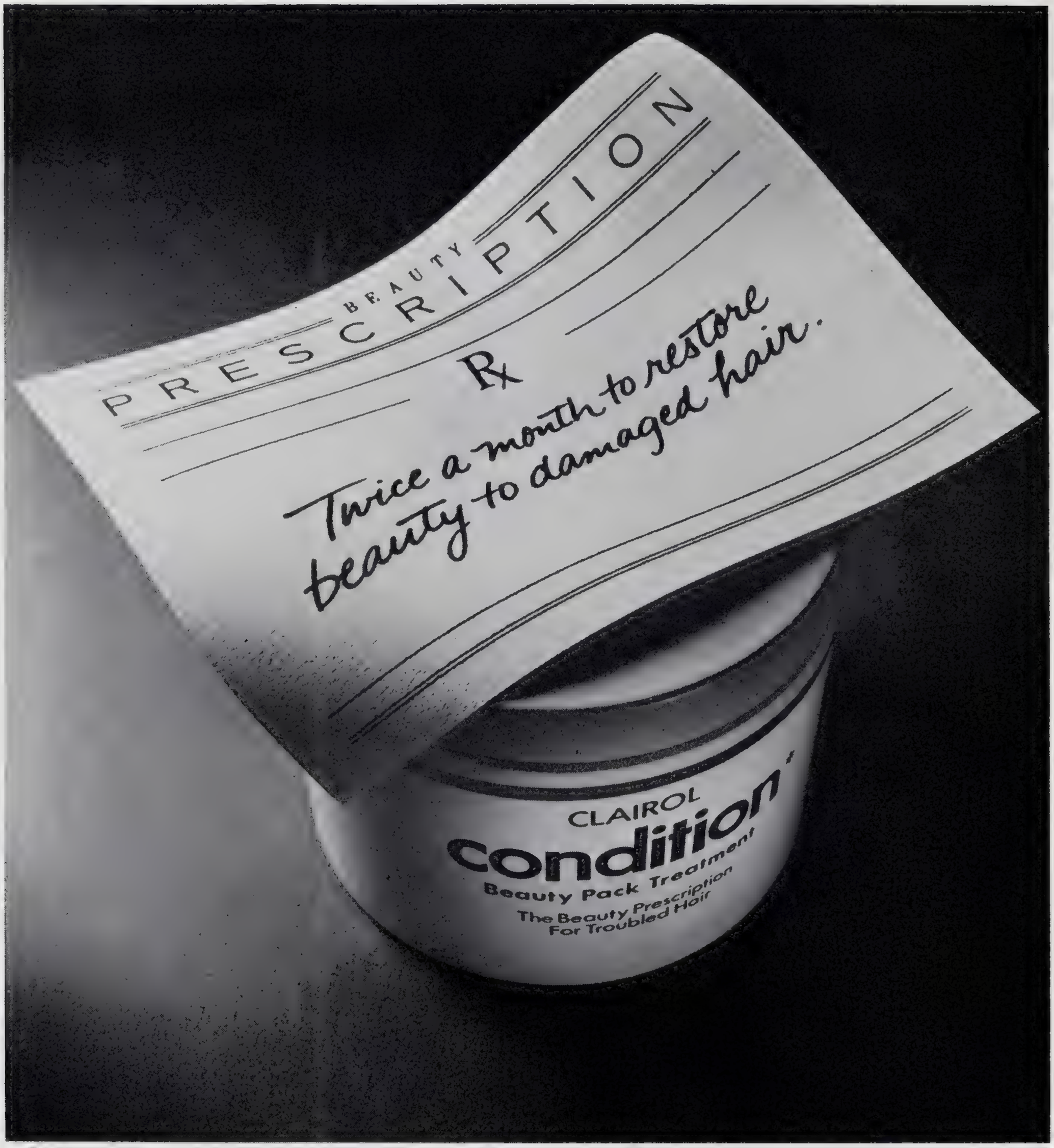
## Hair finds: tips, tools, extras . . .

*geared toward warm-weather hair care, gleaned from fast-paced women who consistently manage to have good-looking hair. . . .* **"Instant" help for damaged hair:** *the fifteen-minute "hair revival" treatment at Pipino-Buccheri—a two-step: soybean protein wash, moisturizing cream and heat cap. Shine plus! . . . A raw egg pre-shampoo nourishes, revitalizes dry, damaged hair. . . .* **To give dark hair shine,** *warm olive-oil treatments every six weeks. . . . Using* **professional scissors** *to trim bangs between cuts, leaving them longer, "a little wilder" in summer. . . . Perm/body-wave hair <u>now</u>, before hot, humid days of August, prevents new-perm frizz.*


LINDA BERRY

**Tools/accessories** *Soft plastic "tortoise" combs stay in hair, won't fall out. . . . Best "serious" brush: the Mason Pearson! . . . For black hair, it's a wide-tooth comb. Avon has a set of three . . . For hair help: René Furterer's conditioners are gentle, organic, improve damaged ends immensely. . . . For streaked hair, Revlon's Glisten, softens any brassiness. . . . Travel favorites—Pantene's setting lotion, conditioner, hair spray in packable mini sizes. . . . L'Oréal's Mermade, a protein conditioner, biweekly for all hair types. . . .* **Keeping summer hair in shape**—*all ways: "Beach-combing," below right, from Anthony Paul Fanelli, Concept Elite, Cedarhurst NY. Oil-free Sinsasha conditioner slicks back hair, keeps it neat on the beach, adds shine, volume. . . .* **Prettiest accessory, left:** *a narrow suède band "studded" with gilded leaves. To tie hair up, pull back a ponytail, wrap hundreds of ways; every color by M. B. McAllister; at Bloomingdale's NYC. . . .* **Great waves for summer evenings:** *At London's Molton Brown and NYC's La Coupe salon, soft twistable curlers like fat, cotton-covered pipe cleaners. Depending on thickness, they produce tight ringlets, loose zigzags. An easy—and temporary—way to change your hair look.*

## May temptation: a flirty, low-maintenance short cut

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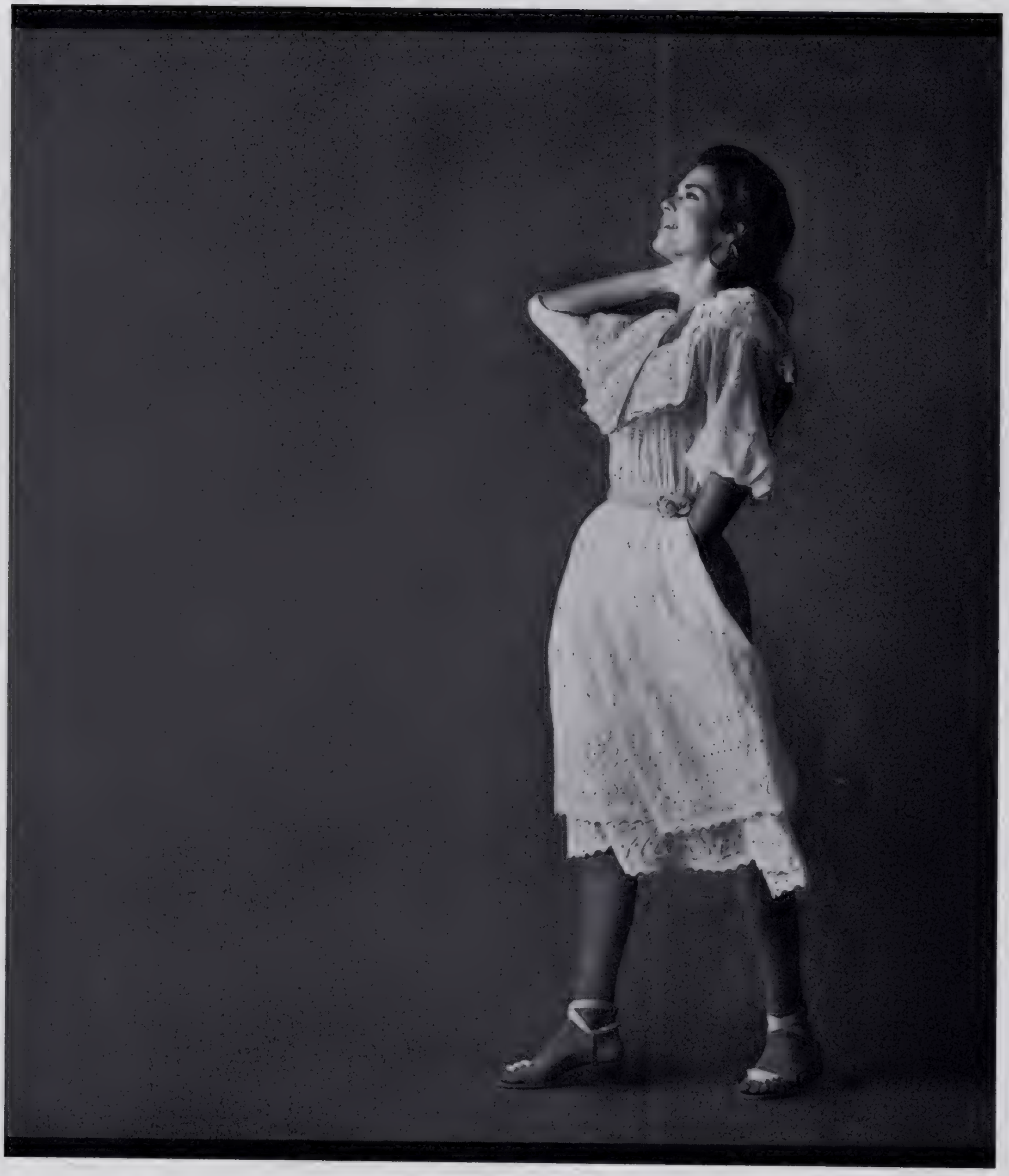

Raphael's
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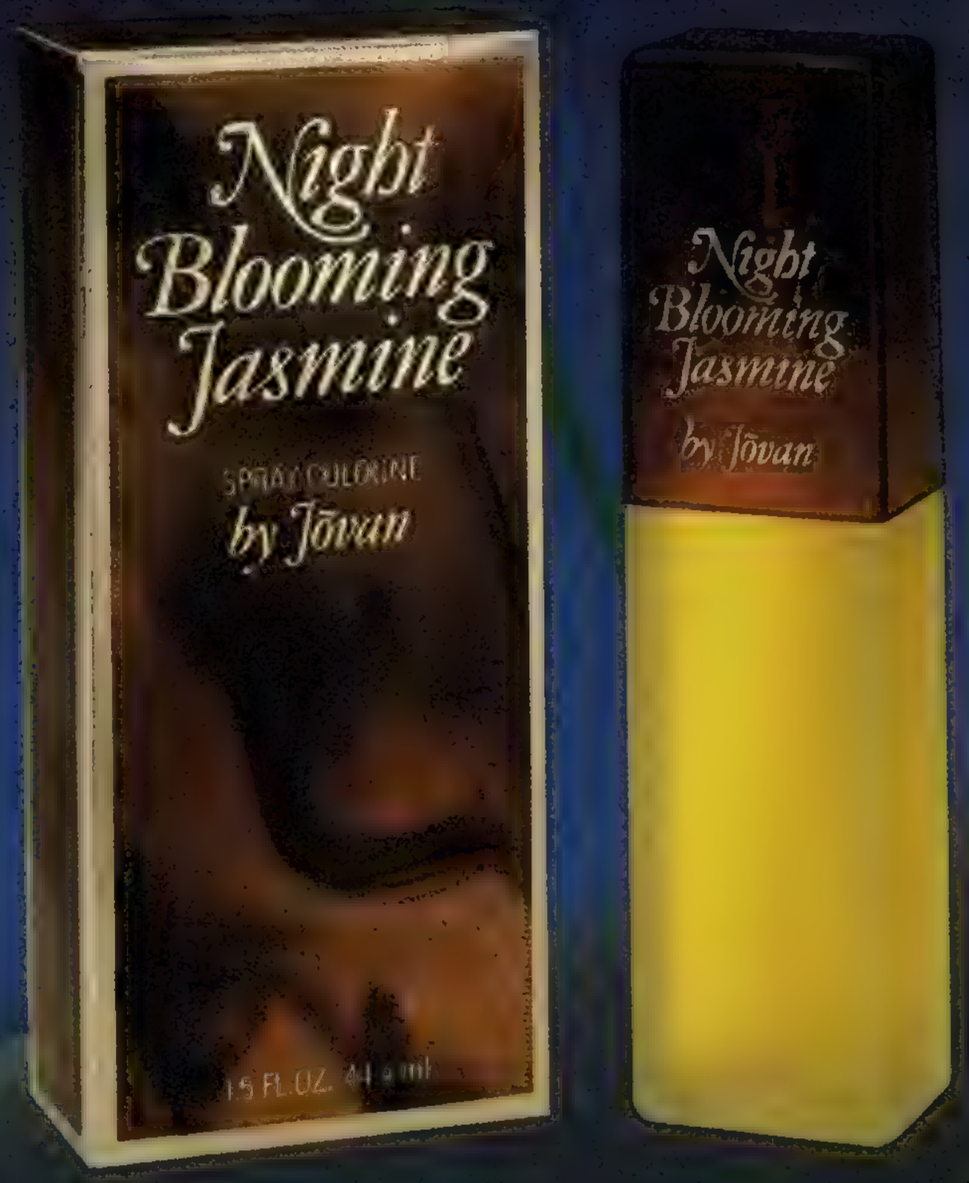


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## Mary Kay Blakely on. . .

# The Importance of Being Trivial

*If you've ever been told you're Oversensitive, Overdramatizing, or Making a Big Deal Out of Nothing—read on . . .*

MB of Lafayette, Indiana, a man with admirable concern for the future progress of women, wrote to tell me how irritated he was with my nit-picking in a recent Vogue column. He concluded four rather steamy paragraphs expressing his dark opinion of those who are oversensitive on subjects like sexual harassment with the advice that I concentrate on more important issues, the way he does. "Your trivial criticisms," he wrote, "cheapen the work of the entire Women's Movement. . . . "

I certainly don't want to stall the forward motion of women even long enough to consider MB's objection, but I did have to acknowledge that the "trivial" part of his charge was true enough.

I, too, have noticed that I'm becoming more and more trivial. Tonight, for example, I'm going to deliver a speech on "The Dual Career Couple," which is fancy "big issue" language to disguise the trivial topic underneath: Housework. I'm in no position to argue with MB when I know that in only a few hours I will be talking to a group of professional men and women about picking up their socks.

I haven't always been trivial. I was a fairly relevant child, my parents tell me, not lingering overly long in the Santa Claus or Tooth Fairy stages. Later, as a student, I was very serious—tedious on occasion, no doubt, but never trivial. It wasn't until I reached adulthood that I became so small.

I remember one of my first trivial experiences, shortly after a discussion with friends about a documentary film we'd seen about war. It was the kind of film that wouldn't sit still in a mind once it entered—it insisted on some action, demanded some resolution.

War, MB would agree, is certainly a big issue to grapple with, and it filled us with large ideas about détente and disarmament and national security. We couldn't think of anything to do, though, and we left with a sense of helplessness; we left feeling small on the issue of war. But then someone said in parting, quoting Albert Einstein, "I appeal to all men and women, whether they be eminent or humble, to declare that they will refuse to give any further assistance to war, or the preparation of war."

I accepted Einstein's appeal for peace, and I examined my life for any assistance to war. I didn't find any tanks or missiles, but I did find a small preparation for war going on in my family room, in the plastic guns the kids played with. It occurred to me, cleaning out the toybox that night, that toy-gun disarmament was not a major contribution to peace. It was a humble contribution, but one I think Einstein wouldn't find contemptible. He himself could become very trivial when considering big issues, reducing them to the common denominator, which is how he was able to express the theory of relativity with only three capitals, an equal-sign, and a square.

Even though my contribution to peace was slight, it made me feel better to do something. I began to imagine that if "trivial" acts ever really caught on, mothers eventually could change the habits of toy buyers. I became interested in becoming even more trivial.

It's my luck that Oscar Wilde got to write about "The Importance of Being Earnest" while I get to write about "The Importance of Being Trivial," but it's a subject I happen to know something about. It would probably surprise MB to learn that, despite the gains for women he heralds, women still occupy a more or less lower-case power base. There is, for example, the symbolic MB/pb at the end of the letter, indicating clearly who's important and who's not in that particular team effort.

That difference in upper- and lower-case perspective could partly account for why MB is able to concentrate on important issues, while pb is probably wallowing around in trivialities. If both MB and pb regard a big issue like rape from their separate sides of the slash mark, for example, they would most likely begin with a common outrage. But from a lofty vantage point, MB may think, "It's a shame, rape, but it doesn't have much to do with me." Nothing in his day-to-day life, he finds, has to be changed because of his outrage; and, he is free to move on to other important issues.

But pb, from her lower viewpoint, sees the issue of rape in minute detail. Perhaps she feels powerless, discouraged by her limited influence to prevent rape. Such "disappointment is the lot of women," suffragist Lucy Stone wrote, and she made it "the business of my life to deepen this disappointment in every woman's heart until she bows to it no longer."

Eventually that disappointment develops into a keen instinct, tracking back to every source of the big issue. That is when women start to become trivial, when they bring up the small objections behind the big problems. Behind the problem of rape, there are the countless little daily irritants. When a research group from Wider Opportunities for Women surveyed the women working at four different construction projects, "we expected *some* sexual harassment. But almost every woman said she had been harassed," Laurie Westley, a project coordinator, reported. "It's outrageous." Most of the women, the study revealed, did not file a grievance—even the woman who had been raped—"because they were afraid they'd lose their jobs." But eventually even pb will be unable to bow any longer while she is taking dictation, and will interrupt the boss and take his hand off her knee. At that moment, she will be wide open to the charge that she is both trivial and "going too far."

Now, somewhere between the time MB and pb and I shared our common outrage against rape, and the time this petty grievance about harassment came up, communication broke down. MB would be far more comfortable supporting the "great goals" of the Women's Movement from his high platitudes—where nothing is required of him—than to be dragged down into the dirty details of everyday life, over which he has some control and power to change. Sexual harassment is so commonplace, almost everyone has had some experience with it—either as the unconscious hand or the self-conscious knee. And it is a grievance, if recognized, almost everyone can do something about.

But because sexual harassment is so trivial, so commonplace, such a reflexive gesture, when it's taken away, it leaves the boss standing in the office like a rookie comedian who doesn't know what to do with his hands. He feels awkward—he resents this intrusive stop sign in the traffic of his daily life. But through this discomfort, he begins to think differently about all the lower-case women he knows. He might even come to think of his secretary as PB.

That's why I think it's important to become as trivial as possible when contemplating the important issues for women—to get down to the reasons behind the Family Protection Act, the Hatch Amendment, the Equal Rights Amendment. That's why when I talk to the professional group tonight about the Stanford University report—about women MBAs who showed significantly more signs of stress than men MBAs—I will want to talk to them about who should do the vacuuming. And with the Women's Movement on the defensive now, I become more trivial almost hourly, like the Incredible Shrinking Woman.

Being trivial hasn't always been in such disgrace, by the way, as it appears in MB's letter on sexual harassment. There was a time, in 1939, when it was in the heyday of its recognition. William Saroyan wrote a very trivial play called *The Time of Your Life,* in which he brought the search for human kindliness through the common lives of the patrons of Nick's Saloon. Little ideas were valuable back then, before the War, when an exquisitely trivial play won the Pulitzer Prize, for asking audiences to consider the search for "the life that harmed no other." ▽

I was a fairly relevant child—it wasn't until I reached adulthood that I became so trivial

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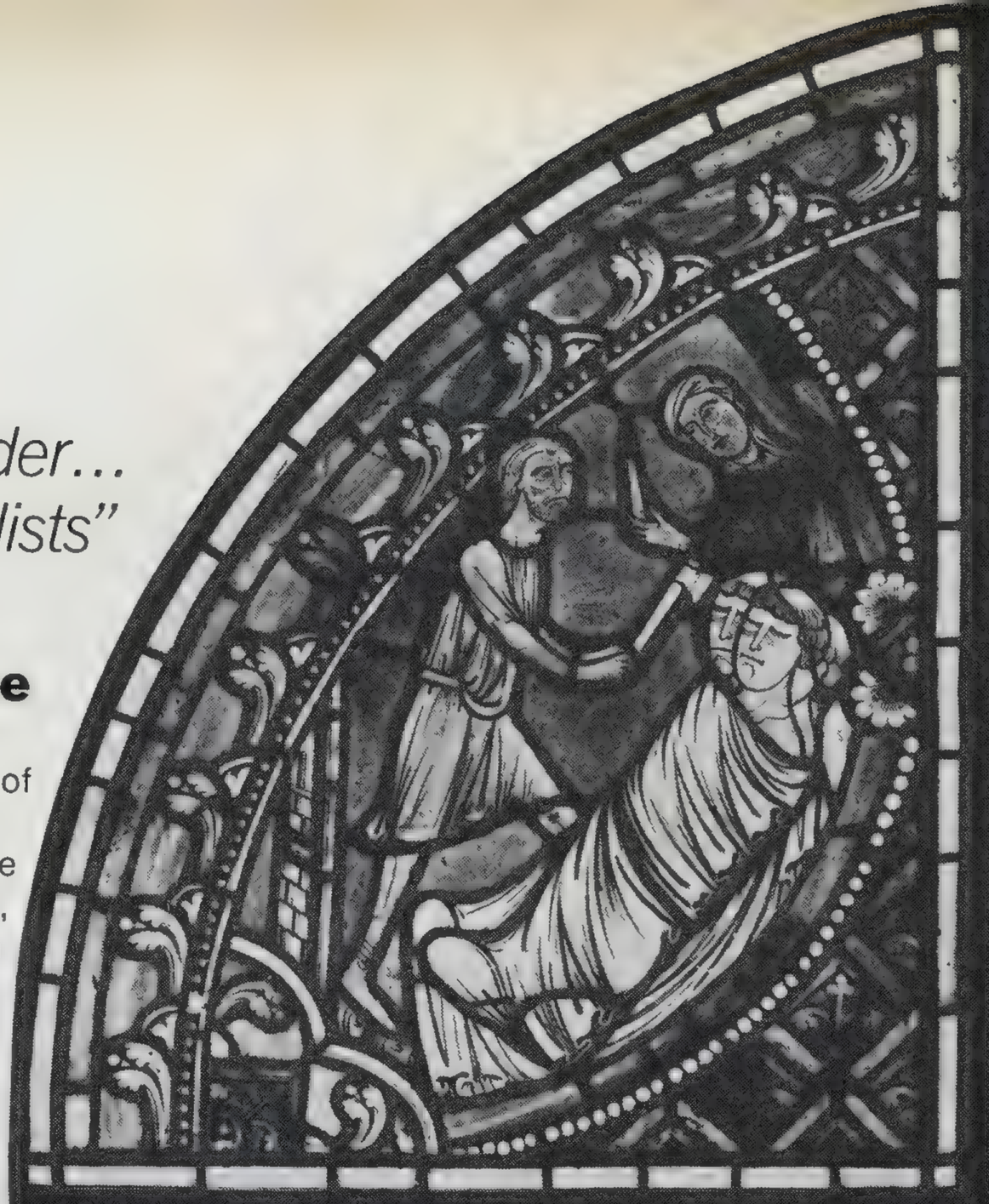
# Talking about... Art

## *Treasures of an American cathedral builder... personal visions of two poetic "hyper-realists"*

**By Barbara Rose**



**Stained-glass "Murder of Three Clerics" from a "History of Saint Nicholas" window, 1240-45, Burgundy, France, part of *Radiance and Reflection: Medieval Art from the Raymond Pitcairn Collection;* from Metropolitan Museum of Art, NYC, The Glencairn Museum, The Academy of The New Church**

Charged with the unique task of building an American cathedral as medieval as possible in character (in Bryn Athyn, near Philadelphia), Raymond Pitcairn went straight to Europe to buy the best stained-glass windows and Romanesque and Gothic sculpture he could find. He found a lot, and that he had an incredible eye for medieval art is attested to by the current exhibition of works from his collection on view, through September 15, at the Cloisters, the branch of New York City's Metropolitan Museum of Art, located uptown in Fort Tryon Park, where most of the museum's collection of medieval art is housed.

*Radiance and Reflection,* the title chosen by Jane Hayward, who organized the exhibition and wrote the superb catalogue with Walter Cahn, refers of course to the filtered colored light of the stained-glass windows and the shadowed depths of the modeling of the sculpture.

The Cloisters themselves, with their silent courtyards and medieval stone corridors, are a pleasure to visit in May. With the addition to the permanent collection of this temporary exhibition of magnificent objects selected by the subtle eye of such a connoisseur as Pitcairn, who was buying medieval art when it was still possible to pick up masterpieces for relatively little, a trip to the Cloisters makes the perfect spring outing.

*Neither the late Edwin Dickinson, honored by a retrospective show of his paintings and drawings at the National Academy of Design in New York City, nor California's Ed Ruscha, with his witty takes on West Coast weirdness, is a conventional realist. Both venture beyond the boundaries of the "real" world, into an area that might be described as "hyper-real" because the focus has been so sharpened and detail heightened to a degree that seems hallucinatory.*

*Neither of these representational painters—although their styles are really diametrically opposed—has anything in common with the documentary banality of Photo Realism. Both are poets who transform reality into a highly personal vision, haunted by the artists' obsessions and peculiar views of the world. The older master of dream and fog images, Dickinson is the serious, elegaic poet, the romantic dreamer, and one of the great American realist painters. Ruscha, however, should not be dismissed; because his art is so witty, we may fail to see there is something slightly horrifying at work in his apocalyptic paintings of burning gas stations and movie studios, reminiscent of Nathanial West's most grotesque fantasies of the end of Western civilization.*

*"The Works of Edward Ruscha," at the San Francisco Museum of Modern Art until May 23, will travel to the Whitney Museum of American Art in New York City, July 8-September 5, and on to Vancouver, San Antonio, and Los Angeles.*

*Self-portrait by "hyper-realist" Edwin Dickinson in oil on canvas, 1949; collection of the National Academy of Design, New York City*

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# What do men really want from women?

## The latest advice from the "experts"

**BY MAGGIE PALEY**

What do men want? When I was a girl, mothers would tell their daughters, "Men are after just one thing, dear," and everyone knew what that meant. Now nobody asks the question in public though it's on a great many women's minds. Looking for an answer, I went through the best of the current tracts and manuals concerning the war between the sexes. This is what I found out:

**Men Want Tall Women To Apply in Writing.**

*The Little Black Book: A Guide to New York's Most Eligible Men* (Collier) presents one hundred men who, though not necessarily eligible in the traditional sense of being rich, handsome, famous, or accomplished are, presumably, available to readers. For each man, there's a photograph, vital statistics (date of birth, occupation, height, eye color, address), and thumbnail sketch ("James has a philosophical attitude to things, which leads to particularly stimulating conversation, with lots of give and take . . . ," "The main focus of Jerome's life, he said, is Transcendental Meditation . . ."). Each man gets to say what he likes in women, and most of them say the same thing: they like intelligent, confident, good-looking, humorous women, tall if possible.

Perhaps tall women are flooding the mails with letters of application.

**Men Want To Return to the Way Things Were Fifteen Years Ago. Men Want Just What Women Want. Men Don't Know What's Good For Them, Poor Dears.**

If men and women understood each other, or at least knew how to *behave* with each other, there wouldn't be a war between the sexes. Everyone agrees about this; not everyone has the same ideas about what the differences are between the sexes, and whether an end to hostilities would be a good thing. Glenn Wilson, Ph.D., who takes the scientific male chauvinist position in *The Coolidge Effect* (William Morrow), thinks that peace could be a dangerous state of affairs between men and women, leading to the end of marriage and the family as we know it. Dr. Wilson practices sociobiology, a form of circular reasoning: Men are polygamous, women monogamous; that's the way things have always been and that's what's good for evolution. If any other arrangements were good for evolution, men wouldn't have been polygamous and women monogamous.

To support his argument, Dr. Wilson cites surveys and experiments, and I learned something from him about the mating habits of chimpanzees, gorillas, baboons, monkeys, and human homosexuals. Male chimps, for example, compete for females by showing their testicles and waving tree branches. Male gorillas keep harems. Female animals do not naturally have orgasms, but in captivity attempts to sexually stimulate female rhesus monkeys have had satisfying results, at least for the monkeys.

Though I'm not sure all this information relates to behavior among enlightened men and women, a connection must exist. People all over the country see this connection. When Jacqueline Simenauer and David Carroll, the authors of *Singles: The New Americans* (Simon and Schuster)—which bills itself as the "first nationwide representative survey of singles ever done in the United States"—asked women how they approach men, a Fort Worth, Texas, woman said, "Men are sort of like gorillas. They look big and strong but they're scared off if you're too aggressive." (More about this woman later.)

You may remember Penelope Russianoff, Ph.D., as Jill Clayburgh's motherly therapist in the film *An Unmarried Woman*. In fact, Dr. Russianoff is a motherly therapist. She thinks men and women could be friends if they recognized how much they have in common emotionally. In *Why Do I Think I Am Nothing Without a Man?* (Bantam), she advises women to stop counting on men to provide all the excitement in their lives, and start "viewing situations realistically."

Dr. Russianoff is good at getting down to cases. When she hears patients lying to themselves, as patients often do in front of their therapists, she's likely to take matters into her own hands. "What I do frequently," she says, "when a woman tells me she feels severely rejected by a man, is to ask her to allow me to call this man and ask him to tell me his side of the story." Those who are willing to have a mother who knows best must thrive in therapy with Dr. Russianoff.

After she's informed her women patients of "men's real feelings," Dr. Russianoff sends the women out to work. "Work is the only thing that is entirely yours," she says. "It belongs to you. It reflects you. And this is something that you can never—or should never—say about the man you love." I'm in favor of Dr. Russianoff for pointing out that love starts with self-respect.

Someone with another idea is the psychologist Dr. Joyce Brothers, who stands up for the old-fashioned manipulative feminine approach to love in *What Every Woman Should Know About Men* (Simon and Schuster). Men are like children, in her opinion, and the differences between men and women are the differences between children and adults. Men don't like changes, and their brains aren't as balanced as women's, so they're not as sensitive or perceptive about people. Already, according to a recent Gallup Poll, there are more happy women than happy men. Considering what fun men can be, women ought to humor them. Otherwise they may turn out to be an "evolutionary dead end." On her book's dust jacket Dr. Brothers wears a high white collar, bouffant blond hair, and a sweet, red-lipped smile. This looks to me like the costume of the deeply cynical.

**It Doesn't Matter What Men Want.**

Dian Hanson, author of *How To Pick Up a Man* (Putnam's), advises her readers to proceed on the optimistic assumption that men want women who want them. Or, as the Texas woman who thinks of men as gorillas puts it—"Don't *seem* too aggressive but be aggressive in a ladylike way." It would be wonderful to report that Hanson was talking about getting to *know* men, but she's just talking about "getting" them.

*(Continued on page 126)*

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# WHAT DO MEN WANT?

*(Continued from page 124)*

The search for men is a good reason for browsing in a pet store ("Men who window-shop pet stores can be fascinating. As is often true, the best approach is a question. 'Is a ten-gallon aquarium too small for Ciclids?' you might ask the man staring into fish tanks"); having a midnight snack at an all-night restaurant across the street from a hospital ("Weary interns . . . can be recognized by their white coats or 'greens,' a loose, green cotton pullover shirt. A sympathetic woman can say, 'Is it worth it, doctor? All this suffering to save mankind?' ").

As a collection of female seduction fantasies, *How To Pick Up a Man* has its moments. Two outstanding ploys—remarkable for their lack of all womanly grace—are aimed at interesting a man you already know:

(a) When you see him looking tense—say he's waiting for an elevator after work—ask if he wants a massage. "Start kneading before he makes up his mind and the answer will be yes. . . . Suggest a drink to complete his relaxation." (b) Send him an article about something nonsexual that interests him, clipped out of a sex magazine. "You'll arouse his curiosity about more than your reading habits." No woman up to pulling off such tricks needs a book to tell her how.

The sexual battlefield is full of pain. The anguish of finding a partner, it seems, is surpassed only by the anguish of trying to live with him. *Loving Men for All the Right Reasons* (Dial) is a self-help book about bad relationships, which it says are the products of "unsuccessful lovestyles." An "unsuccessful lovestyle" is one that "consists of unwitting re-enactments of earlier patterns"—and, more to the point, doesn't work.

In painstaking case histories, the authors—Yehuda Nir, M.D., and Bonnie Maslin, Ph.D., mental-health professionals who are married to each other—expose the awful differences between "wants" and "needs." The woman who *wants* to get married but chooses men who are already married, really *needs* to share a man with another woman. The woman who *wants* to get married but chooses men her parents won't approve of, really *needs* to hurt her parents. Once the reader recognizes the differences between her own "needs" and "wants," she's made the first step to recovery.

Of course, if needs were easy to overcome, no one would need them. There's something inherently silly about giving people strategies to fool themselves—yet I can't say without trying it that the Nir-Maslin method for eliminating needs doesn't work. It may help a woman whose *need* is "to be attached to a man while remaining emotionally detached" to write this on several index cards and then to put one of these cards in her diaphragm case where she'll find it at the appropriate time. "When you're about to have sex that's good but not great," the authors will have advised her, "think about how you hold back."

A woman who *needs* to be abused by men but *wants* not to be probably does need to keep a list of the men she shouldn't respond to: those who "Put you down, both publicly and privately. Make you feel like you're two cents. Threaten you." It's even conceivable that a woman who *wants* a perfect man but settles for just an ordinary good man (because of her *need* not to be abandoned) can be helped. Though many might advise such women to leave well enough alone, Nir and Maslin warn, "good guys are your bad guys." This book is a perfectly horrifying anthology of the emotional pitfalls and discontents of trying to live in the late twentieth century.

**Men Want To Make Love, Not War.**

Among all these books about relations between the sexes, the only one that was thoroughly calm and sensible was about sex. *How To Make Love to a Woman* (Clarkson N. Potter), written by a man—Michael Morgenstern—for men, is a particular pleasure to read because it seems to be breaking fresh ground. Right at the beginning, it sets its readers straight about the changes of the past fifteen years: "The real lesson of the [Women's] movement was about *potential*. We learned that women . . . could be executives just as easily as secretaries, managers as easily as mothers, lovers as easily as ladies. Women haven't changed, but our *conception* of women and what women can do has changed dramatically." The book tells men, in a man's voice, the things women say to men over and over again with little hope of being listened to: that women don't want to be put on a pedestal or possessed, that they have sexual fears just as men do, and they don't always know whether or not they want to have sex; that they like to talk, to be telephoned, to be lavished with time and affection. Like its companion volume, the best-selling *How To Make Love to a Man* (Clarkson N. Potter) by Alexandra Penney, it gives a careful lesson in oral sex and promotes peace through understanding. "Remember that what you want is for her to *want* to make love," it says.

Of course, a reminder like the above belongs in the same category as this warning from *How To Make Love to a Man*: "No fast or sudden moves. Keep all your movements fluid and sensual. An unexpected or quick motion can take him by surprise and cause him an anxious moment . . ." Both are like instructions for taming scared animals, which I offer as one definition of sex in the 'eighties.

It must be hard sometimes to feel human around people of the opposite sex when the best ways to meet them are by remote control and automation: answering ads; confiding your needs and desires to matchmaking computers; visiting dark and crowded bars that are the equivalent, in the sexual sphere, of fast-food restaurants. According to *Singles*, 40 percent of single women have been subjected to physical or mental abuse at a singles bar. Still, one in five women (and one in four men) meet most of their mates at singles bars.

*Singles: The New Americans,* which is full of such statistics concerning the single life, is most interesting for its statements from individual single people. Singles are that special-interest group who are actively dissatisfied with relations between the sexes, and their bewilderment is often movingly expressed. What do men want? "I'll tell you what a woman should *not* be. That's too bossy, brassy, shouldery, plump, and fat," says one of the few who seems to know. "Women shouldn't be afraid to get a little rough just like men. I like sex hot and full of struggle," says another.

I say it's lucky we have sex. Desire is as good a reason as there is for men and women to learn to like each other. ▽

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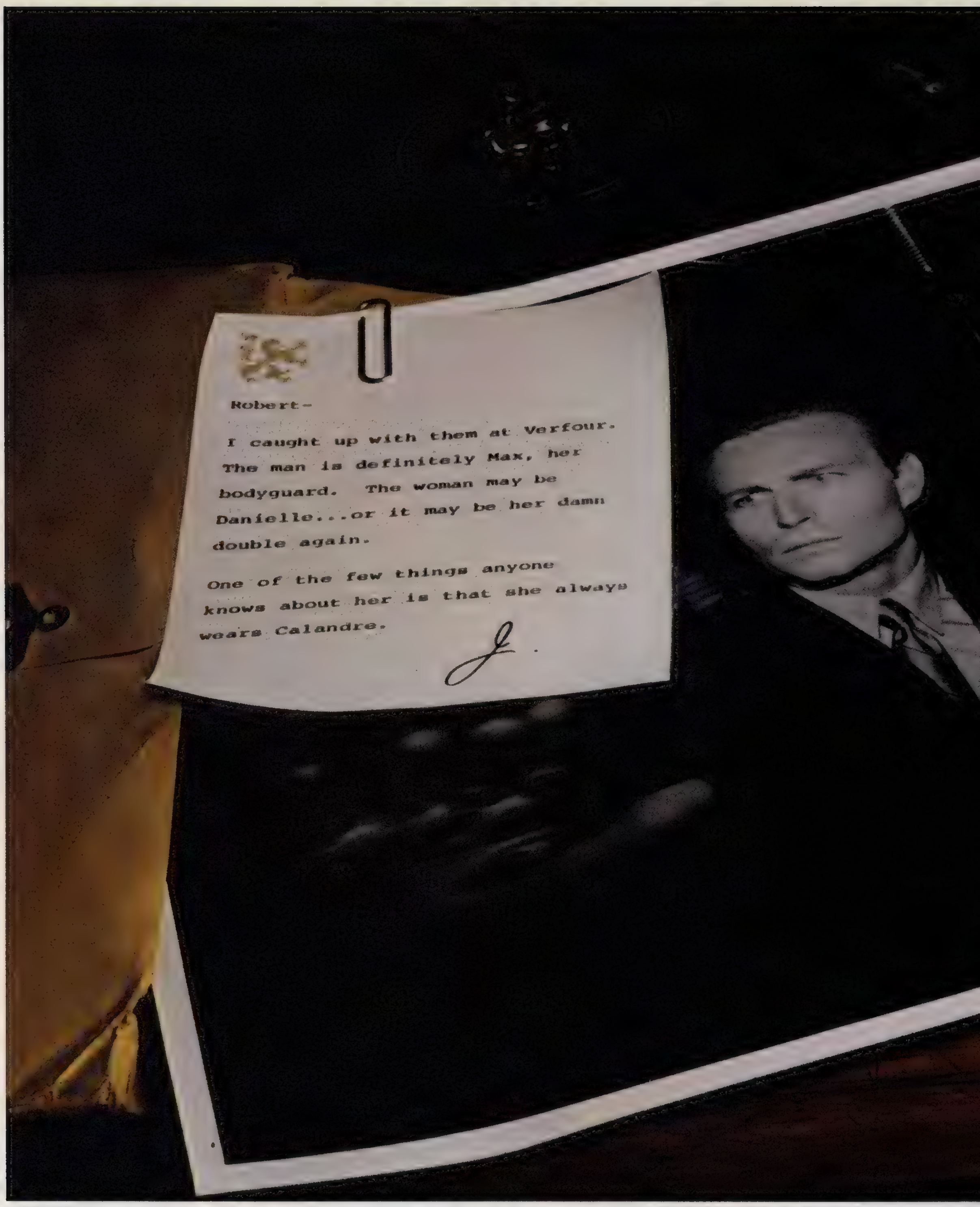


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Calandre, a fragrance for women, is created in Paris.

paco rabanne

# YOUR LETTERS

*(Continued from page 14)*

were absolutely delighted. I truly feel that our vacation was well organized and very enjoyable because of the accurate synopsis of Despina's visit. Keep up the good work ... especially in travel. Diane Yuenger
Glen Ellyn IL

**Island appeal**

. . . I was shocked to find an article on St. Kitts (January, 1982) because I went to St. Kitts July 16—August 13 of last year and as you said it is untouristy. I think St. Kitts is magnificent, but it wasn't quite love at first sight. It took about one week before I adjusted to it.

I am fourteen and I went on vacation with my mother; we both loved it, and plan to go back this summer to St. Kitts. We were there for four weeks, and the Kittitian people are just wonderful. . . .

I went to Nevis for three days during *Carnival* but I didn't enjoy it as well as St. Kitts. By the way, Nevis is where Prince Charles and Lady Diana were originally supposed to spend their honeymoon. Your article seemed like you liked these two Carribean Islands as much as I do! Kelly Bundy
Liverpool NY

**Portrait of the anchorwoman**

I found your article on Diane Sawyer (January, 1982) to be a most superficial portrayal, sadly lacking in the emotional details that make a person human and appealing.

Apparently, Ms. Sawyer, in her quest for routine and self-discipline, has squeezed all the juice out of her life (or the interviewer failed to find it). Anyway, I found her to be about as appealing as an expensive Swiss watch.

The article depicts her as a uni-dimensional figure whose entire life revolves around her job. What about people, relationships, friends, lovers? What is her home life like? What about her parents, her childhood? Is there nothing in the whole wide world which frightens or saddens Diane Sawyer? . . .

Let us hope that women can continue to excel and achieve without having to give up warmth, humor, dreams and all else that makes us human. Andrea Gordon
Scarborough NY

**A matter of conflict**

A houseguest this weekend brought with her the January, 1982 issue of Vogue . . . I was dismayed and disgusted by what I saw.

Alongside some interesting articles about the outlook for women in careers for 1982, there were photographs that would revolt even the most timid of feminists. I refer particularly to those pages in which your photographers and models have voluntarily depicted the well-dressed women of the '80s as tramps and whores. . . . I'm all for fashions which make women look attractive and interesting. What you show in your magazines reduces them to harlots. I feel sorry for the unenlightened who fall for the "new" look. Olivia Sordo, Ph.D.
Old Saybrook CT

I picked up January Vogue and could think only of Henry James's comment: "The woman of the future will have no mystery and no manners." You at Vogue are fulfilling his prophecy but to whom are you directing it? Your readers, curiously, are intelligent, career-minded, fashion-conscious women of the '80s.

There is a pervasive quality of woman "used" in your fashion layouts this month. There is a conflict! Margaret OC Downing
Metuchen NJ

**Seeing the light**

I would like to add to your comments about the wonderful art of Edward Hopper. I refer to the article written by Barbara Rose in the January, 1982 issue.

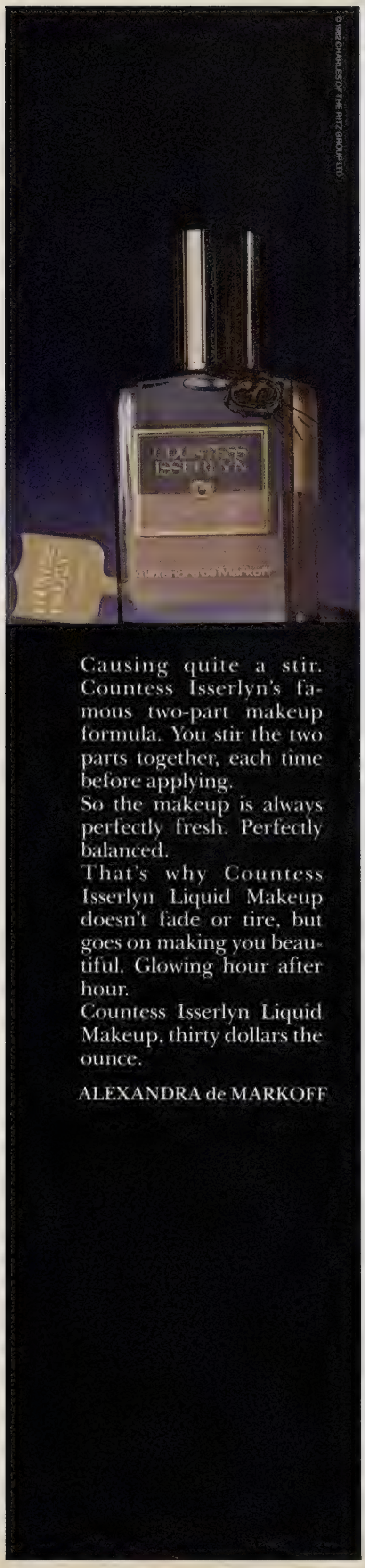
In October, 1980, I had the good fortune to view the retrospective of his work at the Whitney Museum of American Art in NYC. . . .

I was again standing in front of an early painting when I heard a voice in the corner of my ear. A man, apparently a critic, was commenting on the anatomical inaccuracies in the figures. In an attempt to balance between what I was seeing and hearing, something was suddenly very clear to me. It seemed that the artist/translator had been very intrigued with the actual density of the space. He had seen the fullness of the moment, with the light bouncing off and/or absorbing every particle in the air. It seemed as though he had aimed to simply place everything into the scene—the figures, furniture, walls—in order to bounce light off of them. He therefore created the color and then the time, the mood, the moment. . . .

Often when I walk in a beautiful time of day like this evening at dusk in my snowy, silent mountain home, I think of Mr. Hopper's vision. His ability to see in a simple way—the beauty of sheer light, reminds me to look between objects. My thoughts leave him and I enter the time of clear human perception he apparently often trod. Sarah A. Pletts
Aspen CO

Saks Fifth Avenue

Le Parfum

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So the makeup is always perfectly fresh. Perfectly balanced.
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ALEXANDRA de MARKOFF

# Becoming clean

## *Is there a "perfect" soap? New ones to look for...*

Dermatologists say that washing with mild soap and water is the quickest, most effective way to remove sebum, sweat, skin debris, dirt, cosmetics, and bacteria from the skin. But *all* soaps dry skin, and it is essential to use protection after cleansing. With the variety of brands on the shelves, many of them claiming to be "mild," it is important to remember *all* soaps clean, the point is how you fit them into an overall skin-care regimen.

"No one soap can be called 'perfect,'" states Hillard H. Pearlstein, M.D., assistant clinical professor of dermatology, Mount Sinai School of Medicine. "That's like asking for the perfect medicine. Most people have healthy skin and can use just about any brand; but the moisturizing ability of a soap alone is not great because its purpose is to take oil *off* skin."

The laboratories at Elizabeth Arden have come up with a solution for those who need a simple-but-effective way to clean and protect. After years of success with Visible Difference Refining Moisture-Creme Complex, Arden has teamed it with a mild bar soap. "People like the quick 'latherability' of soap, an important factor in removing dirt efficiently," notes John A. Cella, Ph.D., Arden vice president, research and development. "Because we've made our new soap with 5 percent Visible Difference *and* 5 percent emollient oils that 'hold' better on the skin, it leaves a smoothness that can be felt instantly after rinsing." Use the moisturizer afterward, and you have a two-step daily maintenance program that's close to perfect for most people.

Liquid soaps are popular because they're convenient; but, up to now, they tended to be too harsh for the face. First with a milder formulation is Yardley of London's range of Liquid Complexion soaps for dry, normal, and oily skin. Later this year, Neutrogena will introduce, nationwide, their Facial Cleansing Formula using new technology to produce the "mildest soap yet." For a fragrant touch—lotion-form Youth-Dew Liquid Luxury Soap from Estée Lauder or Calvin Klein Body Shampoo. And, if you like glycerine bar soaps, Pears.

**Ingredients in some soaps can cause a rash when you sunbathe, so always travel with your own soap**

*Cleansing tips:* Avoid very hot water; don't massage or scrub soap into skin; use medicated soaps only when advised by a physician; *always* rinse thoroughly. And don't overdo: excessive cleansing (especially in cold weather) may cause skin to become dry, red, and irritated.

# Shower yourself smoooth.

Next time you shower, do your body a great big favor. Treat it to the Neutrogena® shower experience with Rainbath®. Neutrogena Rainbath. You'll feel more than just clean. You'll feel smooooth. Silky. Soft. And in an altogether wonderful mood.

That's because Rainbath *is* very special. (You won't believe how special until you've tried it.) It's refreshing. Foamy. Luxurious. But its secret is that it leaves even rough skin feeling glossy-smooooth. All day.

Try a Rainbath shower. But we warn you. It's habit-forming. Once you've showered yourself smooooth with Neutrogena Rainbath, you may never want to go back to dull, ordinary showers again. At drugstores and cosmetic counters.

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***It's beige. It's slender. It's more you.***

# Is there anything that can be done to avoid skin's wrinkling around the eyes? Is this the most delicate facial skin?

"The skin around the eyes is much thinner than that on the rest of the face." There is also less subcutaneous tissue—fat and muscle—in this area. As a result, the eye area is quite prone to dryness and irritation," says John Romano, M.D., clinical affiliate in medicine (dermatology), The New York Hospital-Cornell Medical Center.

"Wrinkling around the eyes is caused by a variety of factors, some genetic and some controllable," explains Robert L. Cucin, M.D., assistant professor of surgery (plastic), The New York Hospital-Cornell Medical Center. "By far, the harshest enemy of the skin around the eyes is the sun," he says. "The solution is to wear a sunscreen product with an SPF of 15 or greater that has been formulated for use around the eyes, and to bolster that protection with dark polarizing sunglasses, which will also help prevent squinting, another cause of eye-area wrinkles. Rubbing your eyes should also be avoided, as this can weaken the connection between upper-lid skin and the muscle underneath. Persistent swelling of the eyes, too, does more than temporary harm to your appearance—it stretches the skin, causes excess folds under and around eyes. Using eye makeup removers or eye creams that contain mineral oil—a common eye sensitizer—at night can cause puffy eyes in the morning, so try to avoid this ingredient."

To lessen the stretching of skin around the eyes, be gentle in applying and removing eye makeup. "Use your ring finger rather than your index finger to apply shadows and concealer—you're less likely to exert as much pressure," suggests makeup and skin-care specialist Trish McEvoy. "Pat on makeup remover, don't rub—and avoid stretching skin taut when applying eye makeup."

EDITOR'S NOTE: *High-protection sun products that can be used around the eyes: Estée Lauder's Sun Block Creme SPF 23, Irma Shorell's Sun Sensitive SPF 20.*

**Q I have heard that skin sloughing is important. What is it and how often should it happen?**

A "Healthy skin is in a constant state of renewal and exfoliation (or sloughing)," notes Jack Mausner, Ph.D., vice president, research and development, Chanel. "As new skin cells form at the base of the epidermis, they push their way up towards the surface, pushing off the dead, outermost layer. When we are young, this is a smooth, continuous process; with aging or any skin disturbance, it slows down, causing a build-up of dead, flaky cells. At this point, your skin needs the help of an external sloughing agent.

"There are two methods," he adds. "The first is mechanical exfoliation—rubbing with a washcloth, skin sponge, or using a grainy cleanser. The other is the use of a skin lotion containing an active ingredient that 'dissolves' dead skin cells. This is *not* to be confused with more severe chemical-peeling agents—which should only be used by a physician to treat serious skin problems."

Skin exfoliation is not an everyday need. At the most, normal-to-dry skin needs this help once a week, while oily skin can benefit from twice-weekly treatment, to remove skin buildup that can clog pores, cause breakouts. There are body sloughers as well as facial ones, but there's no need to use a "slougher" everywhere; spot work on flaky patches is enough. A sloughing product should *never* be used on acne, as it can aggravate it.
EDITOR'S NOTE: *Some aids to skin sloughing to try: Clinique's Clarifying and Exfoliating Lotions and 7th Day Scrub, Chanel's Skin Renewal Extract, Gillette's Aapri Apricot Facial Scrub, Clarins Exfoliating Body-Scrub.*

**Q I have very fine hair and like the added body I get from thickening shampoos and conditioners but find them difficult to rinse out. How do these products work? Could I be using them incorrectly?**

A We took your question to David Cannell, Ph.D., vice president, research and development, Redken Laboratories. "There are basically two types of thickeners," he explains. "Some contain panthenol, a vitamin derivative claimed to have a thickening effect on hair. The vast majority, however, contain chemical compounds, usually polymers, that bond to individual hair strands. These give hair a thin coating and an illusion of thickness that lasts from one to two shampoos.

"The problem occurs when all of this coating is not washed off before the next application—or when a thickening shampoo is followed by a thickening conditioner. In both cases, hair feels limp, over-coated, looks dull in color.

"The solution: use *either* a thickening shampoo or a thickening conditioner, not both. And try using the one you choose only two-thirds as often as instructed on the package. If hair still feels too coated, switch to a protein shampoo labeled 'for body' instead." ▽

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DIORESSENCE

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Some breasts are sloping, others, more pointed. Some sit higher on the chest, some are fuller around the sides. And when you try to put different 34B shapes into a standard 34B bra, you can't expect a great fit or great comfort.

Each of these women is a 34B, but each has a very different shape.

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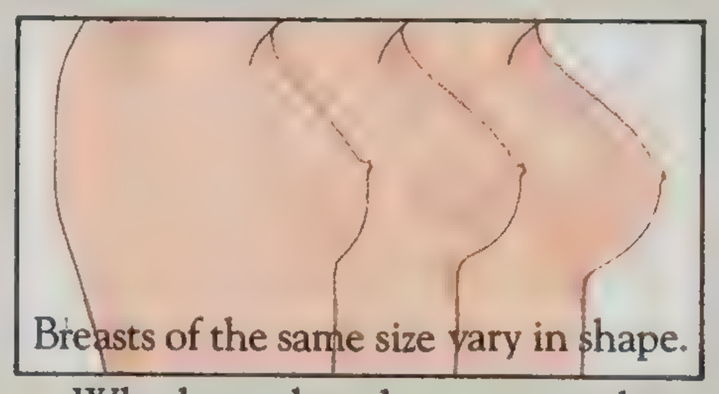
Other manufacturers offer only one 34B for every 34B. But Bali offers you a unique Custom-Fit System. Every Bali bra, from 32A to 44DD, is designed to fit both your shape and your size.

Look for your size in our color coded packages: tan to fit the slender shape; green, the average shape; blue, the full shape, and pink for extra fullness (push-ups and padding) that accent every shape. Not only will you find a wide selection of beautiful soft-cup and underwire bras, you'll also find yourself a lot more comfortable.



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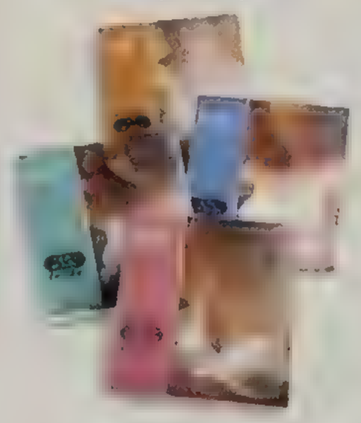

**Bali bras fit your shape, not just your size.**

BALI bras

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# How sensitive are you?

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- ☐ Does your face often feel tight and uncomfortable? Even itchy?
- ☐ Is your delicate skin vulnerable to premature dry lines?

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WOMEN AND CARS

# Pick a car that improves with age

## How to choose a future classic

BY LILLIAN BORGESON

Most cars have about as much investment potential as refrigerators or running shoes. Their dollar value is highest when they're brand-new and still unsold and starts falling as soon as they're bought. But some other cars are like Oriental rugs or first editions or Mickey Mouse watches. As time goes on, they don't lose value, they gain it, often spectacularly. Like the rakish little MGs of the late 'forties and early 'fifties, for instance, or the "vintage" mid-'fifties Thunderbirds, all currently selling at several times their original new-car price.

These are investment cars. Though their value generally does decline in the first few years that they're "used cars," the dip isn't permanent. For example: The glamorous SJ Duesenberg of the 'thirties, which cost $14,000 new, could have been bought for a few thousand dollars in the 'fifties and can now go for as much as a cool half-million. The trick, of course, is to acquire these cars while they're making their temporary stop on the downside, or when they're just beginning their upward climb.

Comes, then, the crucial question. How can you spot the potential classics *before* they start skyrocketing in price? What's the essential difference between today's clunkers and tomorrow's collectibles?

"Cars that become classics are special to begin with," says Ken Gooding, a long-time investment-car expert and director of the Merle Norman Classic Beauty Collection, a dazzling assortment of impeccably restored antiques and classic cars that's housed in a Sylmar, California, museum. "They're special in looks or quality, performance or style . . . or several of the above."

In the case of most makes, he points out, only a few models are "special" enough to make the investment grade. "A standard 1957 Pontiac four-door sedan was an average run-of-the-mill piece of transportation when it was new. It's just a used car today, and it always will be. But a sharp '57 Pontiac convertible with fuel injection—now, that's a car with investment potential."

In the same way, he says, standard VW Beetles are commonplace; but sportier-looking *convertible* Bugs of the same vintage have started climbing in price and are already out-of-sight in some parts of the country. "Those examples illustrate the rule. In all cases, you should look for models that were perceived as 'different' and 'neat' from the time they were new."

In the case of a few makes, of course, *all* models are "neat"—which is why a Ferrari or a Rolls-Royce or a Maserati of any year is a sure shot as a collectible. "But for cars like that, prices start high and stay high," says Gooding, "and I don't advise beginners to move in at that level. That's where the sophisticates are trading, and it's hard for the new kid on the block to compete."

Far less formidable (and more fun) for beginners are the "sleepers" that can still be had at bargain prices. For example:

● Some sports cars of the 'fifties and 'sixties. "Many have already escalated in price," Gooding says, "but I still see some good buys—in the earlier Jaguar XKE roadsters, for example."

● From the same era, American-made convertibles and hardtops (cars with metal tops styled to look like convertibles—that is, without center posts). Chevies of 1955-57 vintage are the early success story in this group; sleekly restored, they're selling for as much as $15,000. Early-'fifties Olds, Mercurys, and Fords are coming on too, Gooding notes. "Good condition and plenty of optional accessories help boost value," he says, "but the most important factor is the sporty body style. Today, a 1952 Ford hardtop may cost you $2000,

***For beginners: "sleepers" can still be had at bargain prices***

which seems like a lot when you can get less desirable models for just a few hundred. But it's not a lot when you consider that the hardtop is likely to go for $5000 or $10,000 down the line."

● "Muscle" cars of the late 'sixties to mid-'seventies. "I mean the Pontiac GTOs, Dodge Chargers, Firebirds of the pre-OPEC era," Gooding says, "big-engined cars loaded with high-performance options. The big-engined Mustangs of this period have already gone up in price, and the high-performance Chevrolet Camaros and Chevelles may tag along."

● American luxury cars from the mid-'sixties on: the big Lincolns, Chryslers, and Cadillacs, especially (again) convertibles. "Those big boats are practically obsolete right now," Gooding points out. "But when most of them are gone, I think that their quality and sheer comfort will give them investment value. Cars like this are jamming the dealers' lots these days, and you can afford to be choosy . . . to buy one that has low mileage, an attractive body style, excellent condition. Of course, it will be a gas-guzzler, and it will cost more to run . . . but when you consider the interest on a loan for a new $15,000 fuel-efficient 'econo-car,' the dollar difference in gas isn't really too crucial."

As that comment suggests, Gooding and most other experts agree that investment cars shouldn't be stored away in a garage to keep "as good as new" while they're acquiring value. Like people, cars age most gracefully when they stay functional. So if you do put your money into an investment car, be prepared to use it; but drive it carefully, maintain it fastidiously, and always park it under lights. That's not just a car, it's a capital gain. ▽

NEWEST RELEASE!

# U.S. GOV'T REPORT

SPECIAL EVENTS
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## U.S. GOV'T REPORT:

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# Between Us

Your life, videotaped... sex in a democracy ...deductible Hawaii?

**By Lorraine Davis**

## FADEPROOF MEMORIES

In our electronic age, handwritten diaries and memoirs have given way to memories on magnetic tapes and video screens; a number of up-to-date women have created careers for themselves in recording these reminiscences. Examples:

Bobbi Van, in the NYC area, puts your recollections on videotape. An experienced interviewer who followed a stint in magazine-advertising sales with five years as an investigator for famed attorney F. Lee Bailey, she asks about one hundred questions in a pre-interview to plan the taping, uses two cameras and professional editing to produce the final "show." Visual keepsakes—fading photographs, mementoes, gifts—can be incorporated into her video "family albums." A one-hour, one-person interview in the studio costs $750; prices for home sessions and those involving a whole family can range up to $2500. Information: Bobbi Van Productions (212) 744-0720.

Producing taped oral albums, rather than visual ones, Mary C. O'Connell developed this "third career" for herself after perfecting her interview technique as an admissions officer at Manhattanville College in Purchase, NY, and studying oral history at Fordham University. Families today may commission a taped autobiography as they might have a portrait in centuries past. Her Recollection Album of cassette tapes includes an edited transcript, a printed record of important geneological data and photographs. Ms. O'Connell also records corporate histories based on taped interviews and archival material. Her address: 62 Woodbine Avenue, Larchmont NY 10538.

The histories of whole corporations are subjects too, for Mimi Stein, who calls her service "a unique way to utilize the past for the future." This historian with a Ph.D. from the University of Wisconsin uses tape-recorded interviews to fill out a company's archives and produce a history in the form of tapes, books, and other publications. Oral History Associates, 3032 Steiner Street, Suite A, San Francisco CA 94123; (415) 346-6480.

## TO MOTHER WITH LOVE . . .

**Finding a really appropriate way to mark the day May 9, when we honor a very special relationship, gets an assist this year with a Mother's Day gift card from the U.S. Committee for UNICEF, 331 E. 38th St., NYC 10016; (212) 686-5522. As soon as your tax-deductible contribution of $5 or more is received, one of several attractive cards will be mailed to your mother and the donation used for vaccines, nutritional supplements, and other essentials for mothers and children around the world. . . .**

**For nostalgic mommas in NYC, the 92nd Street YMHA (1395 Lexington Avenue; 212/427-6000, ext. 179) is offering a Mother's Day bus tour to the old Jewish summer resorts on Long Island, including Brighton Beach and the Rockaways. . . . Or, if your mom's a gardener, Great Northwestern Greeting Seed Co. has greeting-card packets of chrysanthemum seeds with the legend, "You're the Greatest Mum in the World." Sold in card and gift shops (including Marriott Hotels), airports, flower shops: price, about $1.50.**

## LIBERATION, CAPE STYLE

*Stirring up some excitement during the long quiet winter on Cape Cod, Juliet R. Bernstein took complaints by several young female musicians about the all-male policy of the venerable Chatham (Massachusetts) Band to the Massachusetts Attorney General. His action persuaded the band, which has entertained residents and Summer People in Kate Gould Park every summer Friday night for over fifty years, to revise its by-laws, admit women (so keep a town subsidy).*

## MAY MEMOS

**May 8,** *NYC YWCA, Carole Hyatt, author of "The Woman's Selling Game" (Evans), leads all-day workshop on selling as a tool (610 Lexington Avenue; 212/755-2700); she'll talk to the Women Business Owners in Chicago on May 15 (open to public; 312/456-0300, x246) and, with founder Barbara A. Pletcher, be one of ten speakers at National Association for Professional Saleswomen's conference, June 24–26, in Sacramento, CA (register now; 916/484-1234).*

**May 12–June 9,** *NYC, NYUniversity's WATCH series on Work, Achievement, and Self-Definition; Wednesdays, 12:15–1:45 P.M.; School of Continuing Education, NYU Midtown Center (11 W. 42 St., NYC 10036; 212/790-1330).*

**May 15,** *Washington, DC, "Economic Survival for Women" briefing of Women's Equity Action League (805 15th St., N.W., Washington, DC; 202/638-1961).*

**May 12–18,** *NYC (and nationwide tour), 1982 Women's Independent Film Festival at the Film Forum sponsored by Women Make Movies, Inc.: American, international films produced/directed by women.*

**May 18,** *Chicago, Illinois, luncheon by Corporate and Business Law Committee of state's Women's Bar Association; speaker: Karen Kalish, WLS-TV consumer reporter (open to public; 312/236-3866).*

**May 25,** *last sign-up day for tax-deductible management seminar in Hawaii, July 7-14, Kuilima Hyatt Resort; "Living with the Achieving Woman" class for your man! Success Tours, P.O. Box 221383, Carmel CA 93922; (408) 625-3188.*

## YOUR RIGHT TO CHOICE . . . AND SEX

**Even a woman who would never consider an abortion for herself (though it's hard to be sure what you'd do unless you're facing the problem) can defend, as a citizen in a democracy, another woman's right to that choice. A recent book by a University of New Hampshire professor-journalist Andrew H. Merton, *Enemies of Choice: the Right-to-Life Movement and Its Threat to Abortion* (Beacon Press) traces a hair-raising story of the growth of the Anti-Choice political movement from its base within the Catholic Church, through the efforts of Texan zealots and Protestant fundamentalists, to the takeover of the Republican party by the New Right, in which "returning power to the people" does not mean to the majority of the people and those who oppose government-funded abortions for the poor also oppose aid to children.**

**No one can realistically expect to reverse the sexual revolution brought about by The Pill; but should this minority effort succeed, we would lose safe and effective birth control and go back to illegal abortions—with their attendant horrors. The "Pro-Life" people talk a lot about murder, but Merton makes it clear that the Human Life Amendment "has nothing to do with murder, but is simply an instrument to punish sexually active women for their behavior. . . ." Women must defend themselves. (For what you can do, call National Abortion Rights Action League, 202/347-7774; your NOW chapter; Religious Coalition for Abortion Rights; or Planned Parenthood.)**

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# salons

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## Where to go

**Every woman should know how to give herself a basic manicure and makeup. For special occasions, problems—a salon's help is essential. A makeup artist can show you how to camouflage scarred or discolored skin. (The Make-up Center in NYC has a special line, Dermacolor Camouflage System.) After cosmetic surgery, a pro can help you discover new colors, techniques. . . . Margarett Din of NYC's Dinmar salon recommends, "liquid or paper 'wrapping' to protect, strengthen weak nails." At Il-makiage, NYC, acrylic nail extensions are a specialty. Thin, natural-looking, the extensions hide damaged or discolored nails.**

"Ask your stylist how to use setting lotions and gels," advises Marc Pipino of the Pipino-Buccheri salon, NYC. "A little, fingered or combed through hair, can transform a day look for evening. Perming and coloring are often best left to a pro, but if you want to try them at home ask your colorist to guide you." . . . If you change haircolor, you must change makeup, too. At the Louis Guy'D salon, NYC: they suggest makeup colors to complement hair as well as skin tones.

## Salons are a source of advice, tricks, shortcuts. Ask for pointers

**Skin caring** "The most basic facial at home: steam face over a sink filled with hot water," says Lia Schorr of Lia Schorr Skin Care, Inc., NYC. To deep-clean skin, however (important now, as summer approaches), go to a specialist. On the West Coast, Susan Tarjan is known for her treatments. Skin Basics by Grace Rose—a new Beverly Hills extension of the Henri Bendel salon—can start you on a sensible regimen. Source of good facials in both New York and Beverly Hills, Georgette Klinger. . . . *To note:* Certain skin problems—acne is one—do not respond well to facials. If you have any doubts about treatment, consult a dermatologist first.

*Top photo:* Earrings, Mirtha Savage. Details, stores, last pages

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VOGUE, May, 1982

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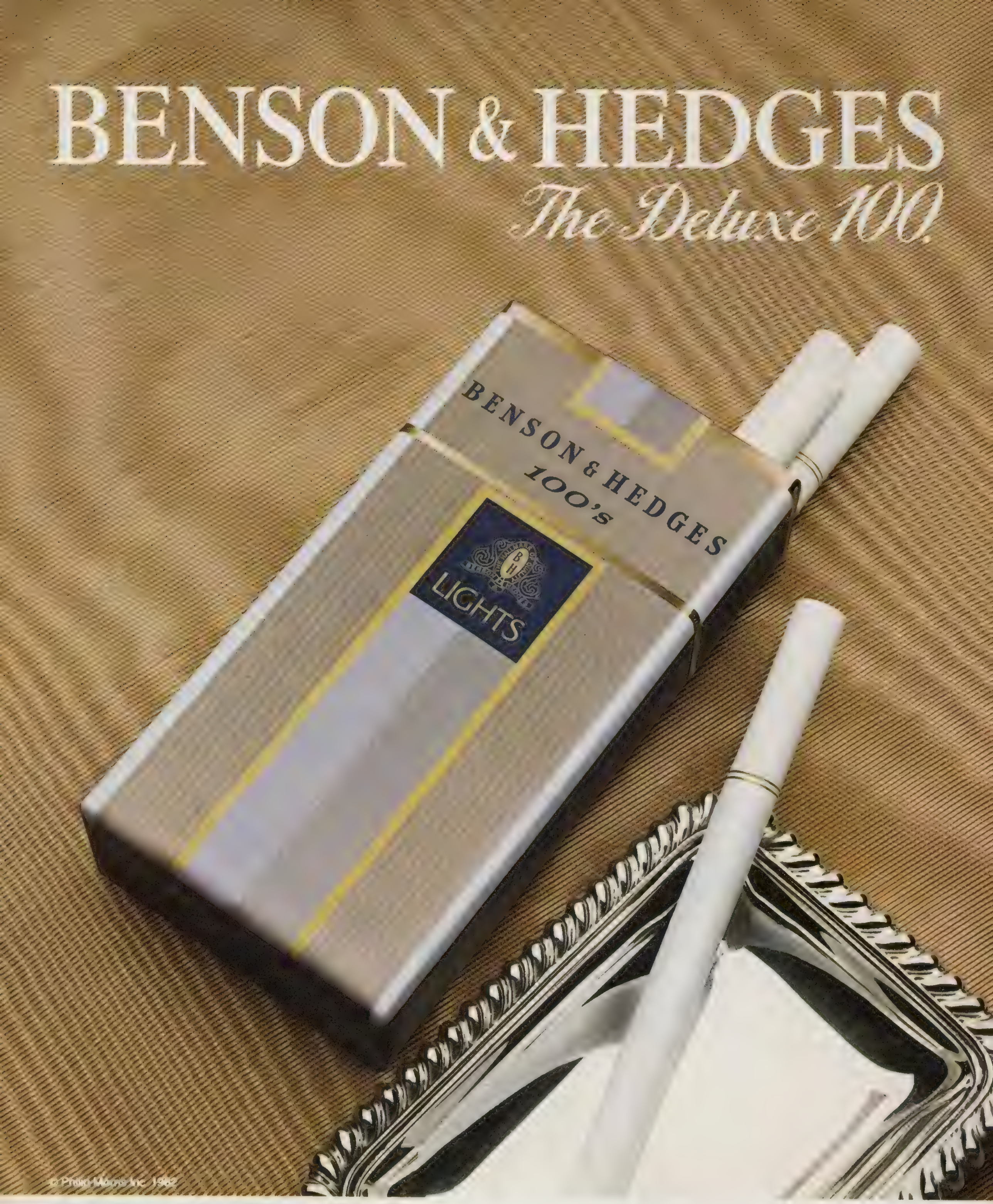


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# Horoscope

**By Maria Elise Crummere** **May**

GUY BILLOUT

**Your Taurus profile:** Those born under the sign of Taurus have a calm, confident air that's hard to mistake. Any project they take on—particularly if it involves finance—is sure to be in very capable hands. Taurian hearts are not easily won, but once you have their love, you can count on loyalty and devotion. Taurians are fond of the good things in life, and work hard to earn their fair share.

## Taurus APRIL 20–MAY 20

After the 5th of May, cooperation is the name of the game, so put that ego on hold and go along with the plans laid down by associates. If you can keep your cool—particularly from the 14th to the 21st—taking the back seat right now can pay off sooner than you think. On the 27th, it's your turn to take control at work, so be ready! Get going on a new project from the 27th to the 30th. On the 31st, there may be some unexpected good luck.

## Gemini
MAY 21–JUNE 21

May is the month to put your best foot forward! On the 2nd, expect a tantalizing offer from a new associate—one that keeps you on the edge of your seat for two days. If you've been tempted to mix business with pleasure, the full moon on the 8th should help you to set your priorities straight. On the 18th, you may find something you've been looking for. Get set for a whole new scene on the 23rd.

## Cancer
JUNE 22–JULY 22

If you can fend off mounting impatience, May can be a splendid month for Cancerians—both personally *and* professionally. On the 2nd, act on those ideas you have been mulling over. Any decisive plan of action—especially if it involves the community at large—can have terrific results from the 2nd to the 7th. This is a unique time to prove your potential; so move full speed ahead!

## Leo
JULY 23–AUGUST 22

The first week of May is a most successful one for Leos—especially by the full moon on the 8th, when a strong feeling of self-satisfaction brightens your spirits. This can set the tempo for a month of unique accomplishments and winning ideas, provided you don't expect *too* much *too* soon. A new idea on the 17th—perhaps in the form of a suggestion from a friend—can greatly improve your options, so keep an eye out for it.

## Virgo
AUGUST 23–SEPTEMBER 22

With your ruler, forceful Mercury, in the opposite sign of Gemini this month, you must be *particularly* conscientious. Don't let carelessness—your own or that of others—upset an important project at the last minute. On the 4th, keep your calm. From the 19th to the 22nd, old friends come to call, and their help—especially on the 21st—could be of significant value. On the 31st, the work you've done this spring pays off.

## Libra
SEPTEMBER 23–OCTOBER 23

Get ready for an important month! As Saturn transits Libra, your opportunities for success are at a high—and you can make a great impression on the right people if you step cautiously. Use the first part of May to reorganize your plans. When Mars joins Libra on the 21st, set out on a new path. A surprise on the 23rd will set the tone for the next ten days—use all your energy to win the crowd!

## Scorpio
OCTOBER 24–NOVEMBER 22

With your ruler, Mars—the planet of action—in Libra this month, you may find yourself involved in some important "behind the scenes" activities at work. Get as much done as you can; Jupiter, the planet of good fortune, will make even the most grueling tasks seem easier. From the 28th to the 31st, a welcome change is in the air.

*(Continued on page 157)*

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# HOROSCOPE

*(Continued from page 155)*

## Sagittarius

NOVEMBER 23–DECEMBER 21

With your ruler, kindhearted Jupiter, in Scorpio now, it's time to cast off that carefree mood and take a very long and serious look at the future. By the 15th, an unexpected change in the daily routine will boost your spirits and toss you into an entirely new arena. The 16th is an important day; monitor any unusual occurrences carefully, they may well shed light on your plans. From the 21st on, a secret project will snag your interest.

## Capricorn

DECEMBER 22–JANUARY 19

With your ruler, Saturn, in Libra, your social life should be bustling. From the 7th on, however, keep an eye out for important contacts. If used correctly, they could change your future. Avoid unnecessary upset on the 19th—it can only steer you off the right path. On the 20th and 21st, the time is ripe to make some important decisions.

## Aquarius

JANUARY 20–FEBRUARY 18

Your ruler, the powerful planet of Uranus, has entered Sagittarius for a seven-year stay. You should already be feeling the dramatic, productive changes in your life by the full moon on the 8th. The 16th is a trying day emotionally—especially if you try to sweet-talk a loved one into seeing things your way. Be prepared to work a little harder the last four days of May—particularly on the 30th, when *any* extra effort pays off.

## Pisces

FEBRUARY 19–MARCH 20

If your inclination is to put work aside, and enjoy the soothing calm of Spring, you may miss out on some important opportunities! Stay alert, roll up your sleeves, and get back to the grindstone. With your ruler, Neptune, still in Sagittarius, the 6th to the 24th will be a key time to impress others. By the 27th, a new friendship may lead to romance.

## Aries

MARCH 21–APRIL 19

The month of May starts off with a blast of social activity, until Mars, your ruler, transits Libra on the 4th. Now you will have to dance to another tune—particularly on the 7th—when others take the lead, and you must follow. Be ready to jump on the 17th, when an urgent situation demands your full attention. Stay calm on the 19th, when an unusual event threatens to upset you unnecessarily.

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# What kind of mood is your hair in today?

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# Introducing FINESSE®. The variable conditioner for the changing needs of your hair.

What do you see when you look in the mirror? Hair with great personality? Or do you see a complete stranger sitting on top of your head? Well, if you're like most women, you see both. Because your hair is always changing. It could be lively on Tuesday, but limp on Thursday. Shiny on Wednesday, but brittle on Friday. All the result of anything from sun to wind, from blow-drying to perming. Which is why we introduce Finesse.

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The idea behind Finesse is simple. Let's say your hair needs only a little conditioning. A few seconds with Finesse will give it that extra bounce and body. If your hair is dry from sunning or blow-drying, simply use Finesse a little longer. Or, if your hair needs extra deep conditioning from, say, perming, just five minutes with Finesse is all the conditioning you'll need.

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# Health

Toxic shock: new causes, cases...losing weight by "inflation"...sting-soothing shot...hazard for nursing mothers

**By Melva Weber**

## TSS: NOT FOR WOMEN ONLY

**Not all cases of toxic-shock syndrome (TSS) are associated with tampon use or menstruation. The disease can strike anyone under many different conditions.**

A medical team at the U.S. Centers for Disease Control (CDC) studied fifty-four cases of nonmenstrual TSS resulting from *Staphylococcus aureus* infection and found that sources of the disease include: surgical incisions, childbirth, accidental wounds, burns, insect bites, abscesses, inflammation of the breast, bursitis, blood poisoning, gland infection.

The CDC research group reported in *The Lancet* that TSS of nonvaginal origin appears as likely to happen to males as to females, and nonmenstrual occurrences were proportionately distributed among racial groups, ranged in age from newborn to seventy-five years old and had a death rate of 11 percent.

The increased number of nonmenstrual TSS cases may be due partially to improved recognition and reporting, or by changes in the behavior of the infecting organism; but such cases are on the rise, and the CDC recommend that physicians suspect TSS in all patients with the appropriate signs and symptoms.

## RECUPERATING AT SEA

**Vacations have been long thought of as health-improvers. Now, a luxury ocean cruise provides a rehabilitation program for patients medically stabilized following a heart attack and for their spouses.**

**"Newlife" cruises, developed by Leo Rubin, M.D., a cardiologist who is senior research consultant at Newark (NJ) Beth Israel Medical Center and inventor of an implantable device for detecting and correcting abnormal heartbeats, include shipboard workshops on exercise, diet, stress management, sex life, smoking, and—for family members—cardiopulmonary resuscitation (CPR) training groups. Discussion groups led by psychotherapists will talk about emotional and social adjustment; and, for patients' physical security, electrocardiographic monitoring equipment is at hand.**

**The excursions, to be run by Princess Cruise Lines, start this spring and include cruises between Los Angeles or San Francisco and Mexico, the Caribbean, or the Pacific South Seas. Write: Newlife, 101 North Middletown Road, Nanuet NY 10954; (914) 623-8884.**

## FIGHTING THE FATAL STING

*News for people allergic to stings from wasps, hornets, and bees—doctors have decided that a series of injections of pure insect venom is more effective in desensitizing patients to the stings than the old form of injection made from crushed whole insects.*

*Clinical immunologists from Johns Hopkins University School of Medicine, Baltimore, MD, and from London and Edinburgh are calling on their medical colleagues to discontinue using the whole-body extract (WBE) of crushed insects for treating insect-sting allergy and to treat patients with the pure venom. The Baltimore team reported in "The Journal of the American Medical Association" that WBE treatment failed in a large number of patients."Venom immunotherapy is safe and rapidly effective and is the only protective treatment recommended," they wrote.*

*In "The Lancet," the London/Edinburgh team emphasized: "Any patient . . . who has had a course of injections with whole-body extract should be regarded as completely unprotected." About one person in two hundred and fifty—at least a million Americans—suffers allergy to insect stings. For these people, every untreated sting carries risk of shock, coma, and possible death.*

## A BALLOON TO HELP YOU DEFLATE

We've heard about stapled stomachs, intestinal bypass surgery, and stomach slipcovers of surgical mesh to help to stop weight gain by reducing the food-intake capacity of the gastric pouch.

Now, from Denmark, there's the balloon. At the University of Copenhagen's Hvidovre Hospital, Doctors Ole Gyring Nieben and Henrik Harboe treated five obese women by inserting collapsed rubber balloons in their stomachs, inflating the balloons, using tubing, to about 450 cubic centimeters (about three by three by three inches), then detaching the tubes, leaving the balloons to work as nonfattening space-occupiers inside. Balloons stayed inflated between seven and twenty-one days and, when collapsed, were swept along harmlessly and painlessly through the digestive tract and excreted.

The patients lost as much as eleven pounds in ten days.

Technical problems, reported by the Danish research team in *The Lancet,* included early collapse of some balloons from strong stomach acids, and sometimes slow deflation that would allow the balloon, still partly inflated, to escape into the intestine. The Danish team is now working on balloons that could remain fully inflated in the stomach for at least six months.

## MOTHER'S MILK AND IODINE

**Pregnant women should avoid vaginal products, such as douches and gels, containing povidone-iodine (as "Vogue Health" reported last fall) because of risks of thyroid birth defects in the fetus.**

**Added warning: breast-feeding women should also avoid the products, since iodine is concentrated in breast milk, secreted in sweat and circulated in blood.**

**In *The Journal of the American Medical Association,* Daniel C. Postellon, M.D., and Regine Aronow, M.D., of Wayne State University School of Medicine in Detroit, reported a case in which a nursing mother who had used providone-iodine vaginal gel later noticed the odor of iodine on her baby. Doctors found the baby's blood and urine iodine levels much higher than those of the mother. Complications were avoided because the mother stopped using the product.**

## SMOKE IN YOUR BLOODSTREAM

*Besides well-documented lung damage, heavy smokers may contract polycythemia, a grim blood condition that results from lowered levels of oxygen. In polycythemia, red blood cells increase dangerously, plasma volume drops, and the patient becomes weak, has headaches and fainting spells. Blood tests may reveal high levels of carboxyhemoglobin, showing the presence of carbon monoxide, a gas that poisons by tying up oxygen-carrying hemoglobin. J. Robert Smith, M.D., a hematologist in Syracuse, NY, and Stephen A. Landaw, M.D., Ph.D., of the VA Hospital in Syracuse, believe many cases of polycythemia result from high levels of carbon monoxide inhaled in tobacco smoke.*

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*—Kelly Reed*

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# Why would a student teacher like Kelly Reed use Lightdays® PantiLiners?

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PHOTOGRAPHED BY ANDREA ALBERTS AT THE OSAKA HEALTH SPA NYC



AT THE OSAKA HEALTH SPA IN NYC, THE SYBARITIC PLEASURES OF SHIATSU—INCLUDING BACK-BENDING STRETCH *ABOVE*—CAN BE ENJOYED *A DEUX* IN THEIR TWIN-TABLED MASSAGE ROOM, *TOP.*

FITNESS NOW

# massage

*It won't in itself make you fit or slim, but massage <u>can</u> soothe muscles, make you more body-conscious*

Relaxation can be as important to total fitness as exercise—and having a massage is a super way to relax. It "stimulates the skin's sensory nerve endings (hence, the pleasant sensation), improves skin nourishment and blood flow to muscles in the areas being massaged," says Michael Marino, licensed physical therapist and research associate, Lenox Hill Institute of Sports Medicine and Athletic Trauma in NYC. In fact, the psychological release can be "so complete that you fall asleep," notes Samuel S. Sverdlik, M.D., director of rehabilitation medicine, St. Vincent's Hospital, NYC. "While we don't know the exact mechanisms involved, in some cases this relaxation effect has lowered blood pressure slightly and relieved muscle spasms."

The wonderful paradox of massage: it can be relaxing and invigorating at the same time

## Best times for massage: after exercise, after work

**Who to go to for a massage depends on your special needs. If it's for relaxation, a licensed masseur or, in states without licensing, a masseur on the staff of a health or tennis club (in both cases, word-of-mouth recommendations can be a good guide). If yours is a more serious back or muscle problem, consult a physiatrist (M.D. trained in physical and rehabilitation medicine) or a licensed physical therapist, who often work together. When *not* to have a massage: after an impact injury or a dermatitis attack.**

WATER accents the soothing effects of massage. Many health clubs and spas offer "hydrotherapy"—underwater massage with pulsating jets. A home whirlpool attachment can provide similar results in your home tub, particularly when paired with a smoothing moisturizer like Estée Lauder's Youth-Dew Luxury Creme Bath.

*<u>Massage techniques fall into two basic categories: Western and Oriental</u>. Many masseuses, like Christiana Salvetiu of NYC's Christiana/Carmen Beauty Center, combine elements of the two. The aim of Swedish massage is to "work out" tension, using deep kneading, long sweeping strokes, and a finish of quick taps. Shiatsu and its offshoots, reflexology and polarity, are Eastern techniques involving pressure to specific spots to redirect energy flow.*

Static exercise machines are really a concentrated form of massage. While they can refresh you, make you feel temporarily lighter as a result of short-term water loss, they are not a substitute for aerobic exercise.

ADVERTISEMENT

# *"Looking young is important to me. I think I can still turn a head or two."*

*—Beverly Siegel*
*Philadelphia, Penn.*

"I want to be attractive to my husband (we've been married almost 18 years) and to the people I deal with at the accounting firm I manage. I'm one of the principal people their clients deal with and it's important for business that I look good.

"I've been working most of the time since high school. I thrive on it...I like doing something constructive for other people. Because I work, we all share chores. My husband goes to the supermarket and the boys (they're 12 and 9) clean their own rooms. Everything's not the way I like it all the time...but you can't win 'em all.

"I've been using Oil of Olay for years. It's not greasy and it goes right in. I can actually feel my skin soften up. And it looks younger. Honest! I like my own skin. Oil of Olay gives it a finished look. It's smooth and has a glow. Oil of Olay is like second nature to me. I think it replenishes the natural fluid that I don't have anymore.

"When we go out dancing on Saturday night and I'm feeling extremely feminine, then I put Oil of Olay on all over. I like the fragrance...it's flowery and fresh.

"Turning 30 several years ago was very traumatic to me. I thought, 'You're not a young girl anymore.' But I feel good about myself these days. I'm loving every minute. In fact, when I look at a picture of myself at 20, I still think (this sounds terrible!) I look just as good.

"When my husband and I are going out for a weekend evening and my 12-year-old says, 'Mom, you look great! Will you come to one of *my* parties?,' that's the nicest compliment a mother can get. If you don't feel young then, you never will!" □

# Money

## The best deals: photos, superaccounts, peace of mind, vacations...

**By Lisa Gubernick**

### GOLD DIGGERS OF '82

**Inflation has inspired the remake of a myth. Doris Lilly, who wrote *How To Marry a Millionaire,* the book that spawned the 'fifties movie with Marilyn Monroe, has upped her ante and is now working on *How To Marry a Billionaire.* At the same time, the cash crunch has apparently caused a ground swell of interest in making the fantasy real. The New York Network for Learning's class "How To Marry Money" has played to packed houses in Manhattan, and the press has picked it up from coast to coast.**

**The class is taught by Joanna Steichen, a psychotherapist whose previous claim to fame was her marriage, over two decades ago at age twenty-seven, to the renowned photographer Edward Steichen, then eighty-one. Ms. Steichen concedes great beauties have it easy; but the rest of us can still have access to opulence by, for instance, "familiarizing ourselves with interests of the wealthy—from playing polo to assessing antiques." If her tips do not startle with their pith, there is, perhaps, a real lesson to learn from Ms. Steichen: you can make money on a popular fantasy with commercial appeal. For aspiring fortune hunters everywhere, Steichen is expanding her work into a book entitled —no surprise—*How To Marry Money.***

### YOUR SHARE OF PARADISE

*That December week in Aspen was heaven—and now a real-estate agent has offered you a chance to keep going back forever with a time-share unit. Just what would you be getting into? Time-share units are a European import that give investors the rights to at least one week a year in an apartment or condominium in a resort complex anywhere from Hilton Head to Honolulu. The units are either long-term leases, averaging 15.4 years, or outright ownerships—shared with up to fifty-one others. Time-shares fix vacation costs at today's prices, plus they offer the opportunity to join exchanges where, for approximately $65 a year, you can swap your winter week in Aspen for a summer holiday in the Hamptons. Off-season buyers have more trouble making trades, so paying a premium price for the right spot in the right season has its advantages.*

*The cost of a unit should be no more than ten times the price of a week in a comparable unit. There is also an annual maintenance fee of $150 to $300. Be wary of bargain-basement maintenance prices; that could mean shoddy upkeep.*

*With resort real-estate prices skyrocketing, is a time-share a good investment? "Don't buy a time-share to make money," says Jeanette Smith of the National Time-sharing Council, explaining that the market for used units is uncertain. "They should be bought only for enjoyment."*

### SUPERACCOUNTS: THE NEW MONEY REVOLUTION

There's been a revolutionary innovation on Wall Street that could change where you do your banking. Instead of having your checking and savings accounts at a bank, your money-market fund and stocks with a brokerage house, and your charge cards somewhere else, you may now entrust the whole kit and caboodle to your broker—for a price.

The majority of fiscal-management accounts require $10–$25,000 deposits at the outset, in cash, securities, or both. Charles Schwab & Co., the nation's largest discount broker, offers the Schwab Number 1 Account for only $1000 (here you will need stock-market savvy—like all discount brokers, Schwab offers neither research nor advice).

When you open a fiscal-management account, your deposit goes into a margin account and can be used as a down payment on more securities. You are also issued checks and a charge card, either Visa or American Express—in essence, you're getting a checking account that's earning about 13–15 percent interest. If your checks, charge-card bills, and stock purchases add up to more than you have in your cash account, your broker automatically loans you up to half the value of your stocks, charging from 1–3 percent more than the prime-interest rate for this service.

If a 15 percent interest-yielding checking account sounds like you're getting something for nothing, you are—almost. Brokerage houses charge annual fees of $30 to $100 to maintain fiscal-management accounts, as well as those hefty interest rates when you borrow cash (Schwab charges five dollars a month, but only if your balance drops below $1000). *(Continued on page 166)*

*Fashion and Accessories...Monogrammed Gifts...*
*Christmas Thoughts...Holiday Cruisewear!*

*All delivered right to your door! The August Fashion Folio, a catalog crammed with every Fall fashion essential you could want. The Monogram Folio, filled with personalized gifts and ideas. Our beautiful Christmas Folios—gifts for him, her, them—almost a gift in itself! And our Holiday Dressing and Cruisewear Folio, with pages and pages of clothes for holiday and resort! Simply send a $5 check or money order to Saks Fifth Avenue Folio, P.O. Box 4041, Dept. 1090, Huntington Station, NY 11746.*

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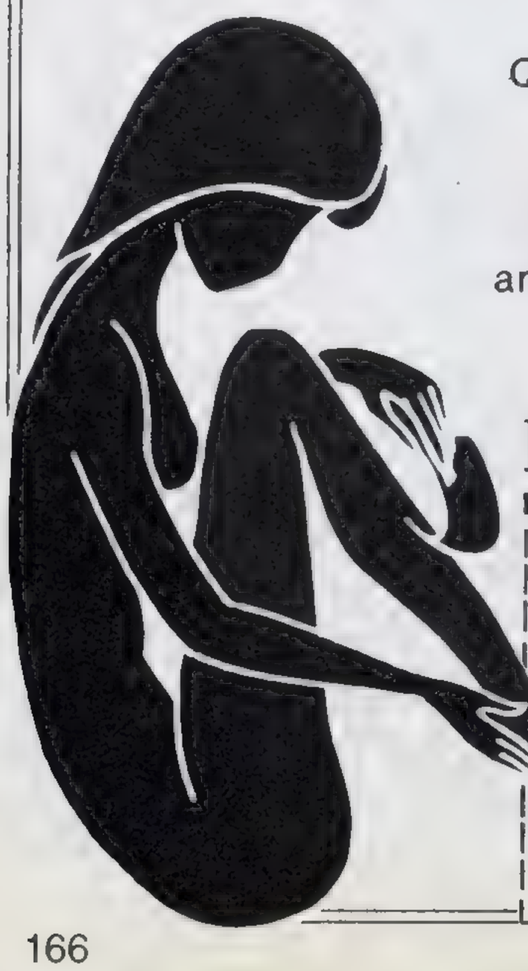

**My Epil is the original cold wax depilatory**
Quick, clean and convenient it removes hair with the bulb of the root to leave your skin smooth and stubble free.

**My Epil** is ready to use, no heating, no waiting, and any excess just washes off. Sold as complete kits for face or body, or as prewaxed quick strips (each strip enough to wax a whole leg).

FREE with order. 32 page book on Ella Bache's famous beauty products and treatment advice on skin problems, or $2 without order.

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Add $1.80 per order for shipping and handling. NY res. add tax

Name _____
Address _____
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# MONEY...THE BEST DEALS

*(Continued from page 165)*

## ARE PHOTOGRAPHS STILL WORTH SNAPPING UP?

When the auction price of Ansel Adams' photograph "Moonrise over Hernandez" skyrocketed from $2500 to $13,500 a couple of years ago, photography became the hot new property on the selling block. Today, cautions Ann Horton, Sotheby Parke Bernet's photography specialist, it is no longer a get-rich-quick market; but a good investment of $1000 or more, she says, "should keep pace with inflation."

Horton's investment guidelines include: the photographer's stature, how many prints exist, who previously owned a particular print, and its present condition. For well-known photographers, scarcity is advantageous—"Moonrise"'s price plummeted after it was discovered there were more copies on the market than originally thought. For lesser-known photographers, the situation reverses, with rarity a disincentive to buy—anonymous photographers have no investment potential. "People don't invest when only five examples of a photographer's work exist, no matter how wonderful the images," says Horton. A print's previous owner is nearly as important as the identity of the photographer if the print is unsigned, because "a well-respected collection is an endorsement of quality."

Horton emphasizes the importance of researching both photographers and collections before you buy—"otherwise it's like buying a house without knowing anything about the architecture or the neighborhood—you have to rely wholly on what the real-estate agent tells you." She also advises "being cautious with anyone who tries to sell you a photograph only as an investment," stressing that you should never underrate your own esthetics when making a purchase.

## INSURED: A GREAT DEAL

**It's not that your neighborhood is dangerous, but no neighborhood is as safe as it used to be, and you may want to insure your valuables against theft without paying exorbitant premiums. If you have no other coverage, your best bet is Federal Crime Insurance, available to residents of the twenty-seven states participating in the fourteen-year-old program. Annual premiums are fixed at $50–$120 for $1000–$10,000 coverage for your home for burglary or theft, and similar low-cost policies are available for businesses. Most private companies don't write policies covering only crime; and more extensive coverage, of course, costs more—how much more depending on where your home or business is. For information, call (800) 638-8780. Act quickly: if Congress passes President Reagan's new budget, which has slated the program for extinction, no policies will be written after September 30.**

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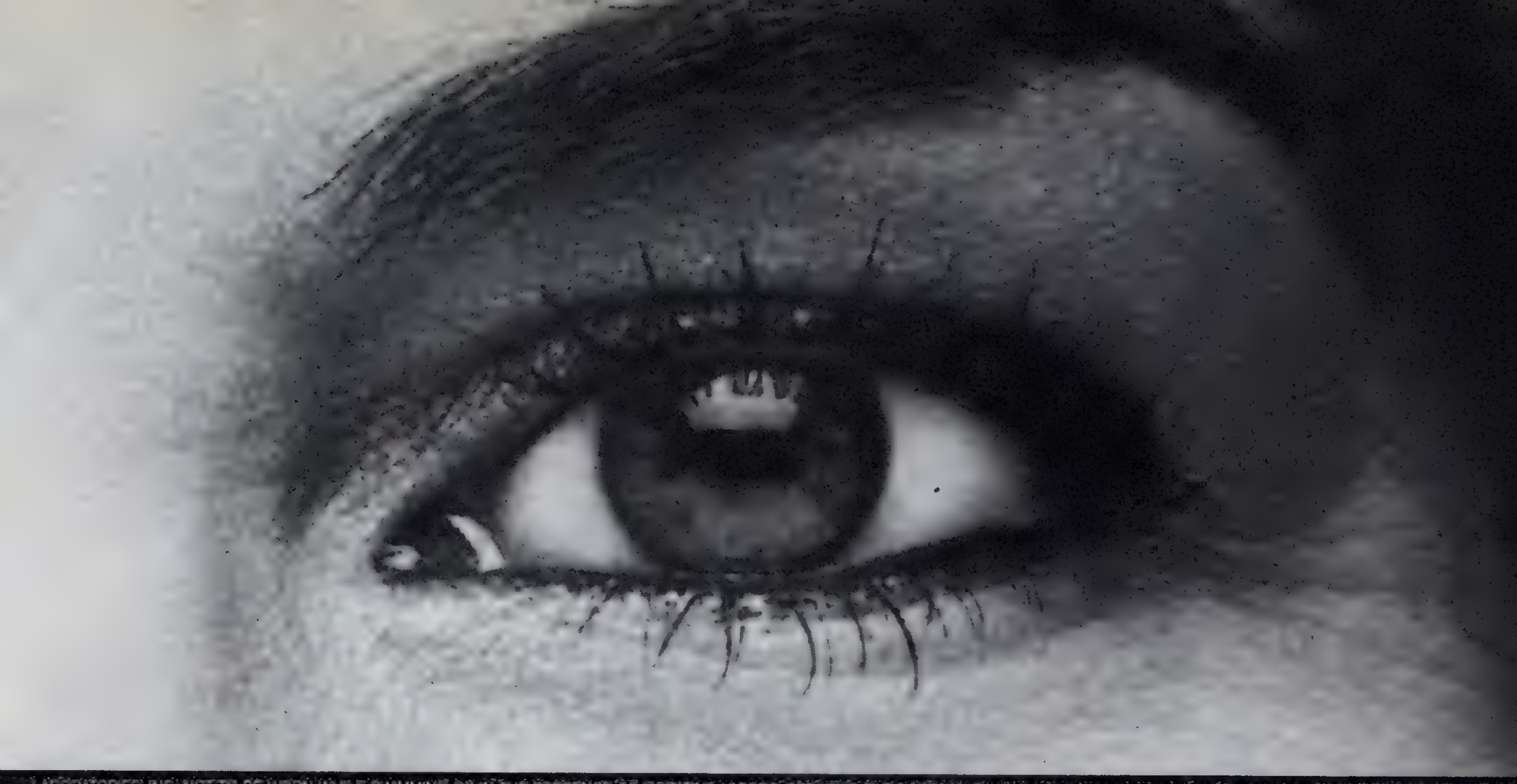

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You'll never again fumble in the middle of the night for your eyeglasses.

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So if you're reading this advertisement through eyeglasses, just think: from the moment your eye doctor fits you with Permalens, you can put your eyeglasses in the drawer and forget them. You'll never have to worry about the way eyeglasses feel and look again. And no one will ever again know that you have anything less than normal vision.

If you're reading this message with contact lenses on, just imagine how great it would be to put your head back and fall sound asleep without worrying about removing your lenses. And think how great it would be to wake up every morning and see your alarm clock instead of just hearing it.

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Many doctors offer trial fittings. So visit your eye doctor today and see if Permalens is right for you.

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## The feminine way to remove hair in the bikini area

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SHAPE-UP NOW

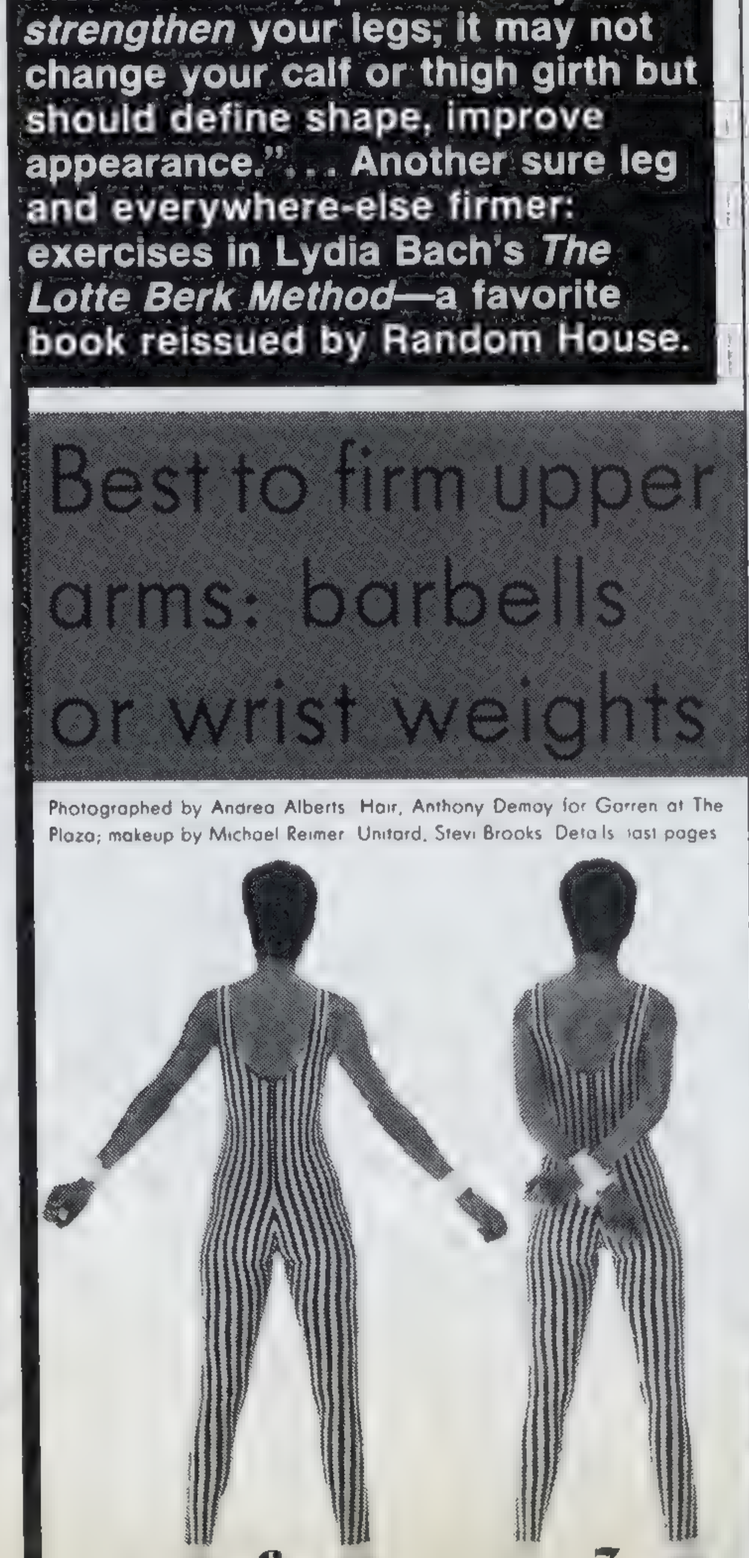
# legs, arms

*In a season of bareness, ways to shape them*

**"Aerobic activity is an excellent way to *shape* your legs," says Jack H. Wilmore, Ph. D., professor of physical education, University of Arizona. "Weight work is the most efficient, quickest way to *strengthen* your legs; it may not change your calf or thigh girth but should define shape, improve appearance." . . . Another sure leg and everywhere-else firmer: exercises in Lydia Bach's *The Lotte Berk Method*—a favorite book reissued by Random House.**

## Best to firm upper arms: barbells or wrist weights

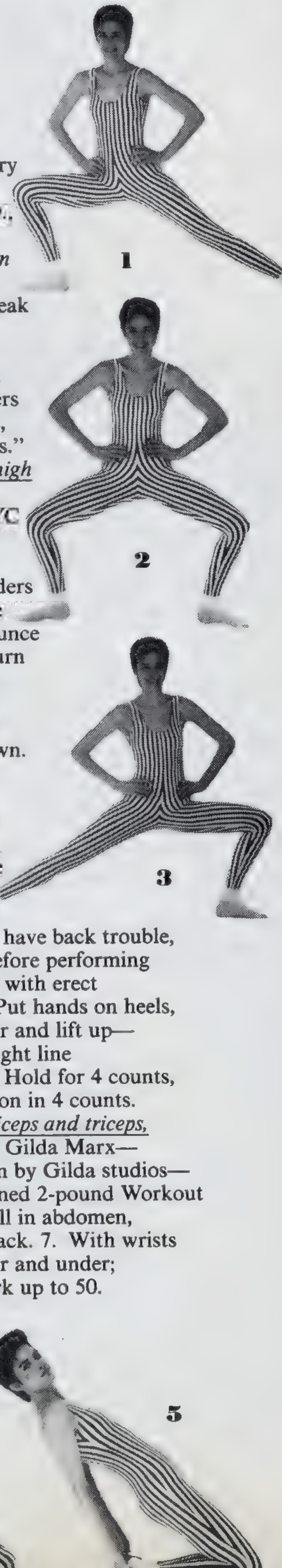
Photographed by Andrea Alberts. Hair, Anthony Demay for Garren at The Plaza; makeup by Michael Reimer. Unitard, Stevi Brooks. Details, last pages.

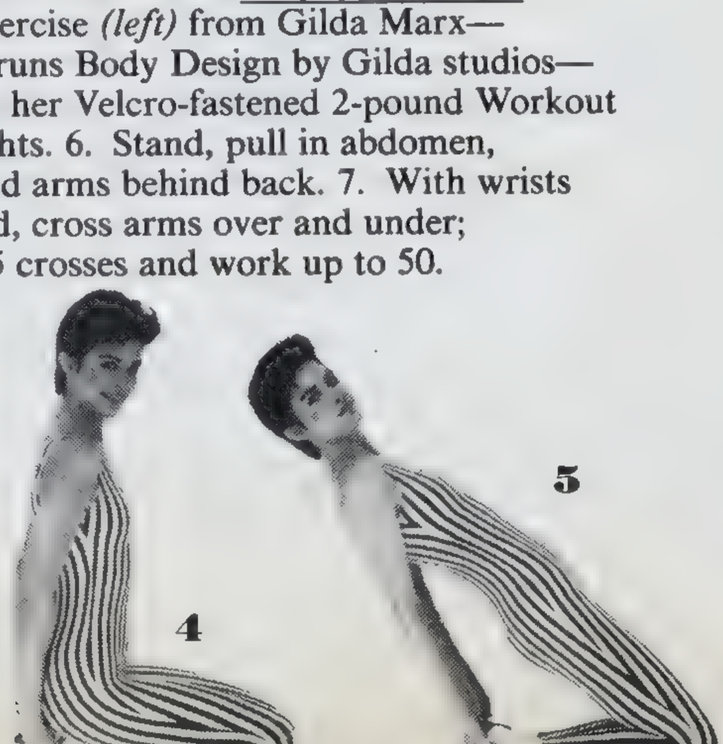



t's true: strong firm legs make the most of this summer's short skirts, and they may help you to escape injury as well. According to John Marshall, M.D., in *The Sports Doctor's Fitness Book for Women* (Delacorte Press), "Many women have weak thigh muscles that aren't able to hold kneecaps in place. So many women runners end up with sore knees, sometimes with injuries." First, an *inner/outer thigh firmer (right)* from Barbara Pearlman, NYC exercise consultant.

1. With feet far apart, stomach in, and shoulders in line with hips, lunge deeply to right and bounce gently 3 times. 2. Return to center keeping your body low, then (3) lunge to other side with 3 bounces as shown. Repeat 6 times.

For *front and back of thighs,* this exercise *(directly below)* from Wendy Amos, exercise teacher at NYC's Alvin Ailey Dance Center. (If you have back trouble, consult your doctor before performing this exercise.) 4. Start with erect posture as shown. 5. Put hands on heels, press buttocks together and lift up—in 4 counts—to a straight line without arching back. Hold for 4 counts, return to sitting position in 4 counts. Repeat 5 times. For *biceps and triceps,* an exercise *(left)* from Gilda Marx—who runs Body Design by Gilda studios—using her Velcro-fastened 2-pound Workout Weights. 6. Stand, pull in abdomen, extend arms behind back. 7. With wrists flexed, cross arms over and under; do 25 crosses and work up to 50.



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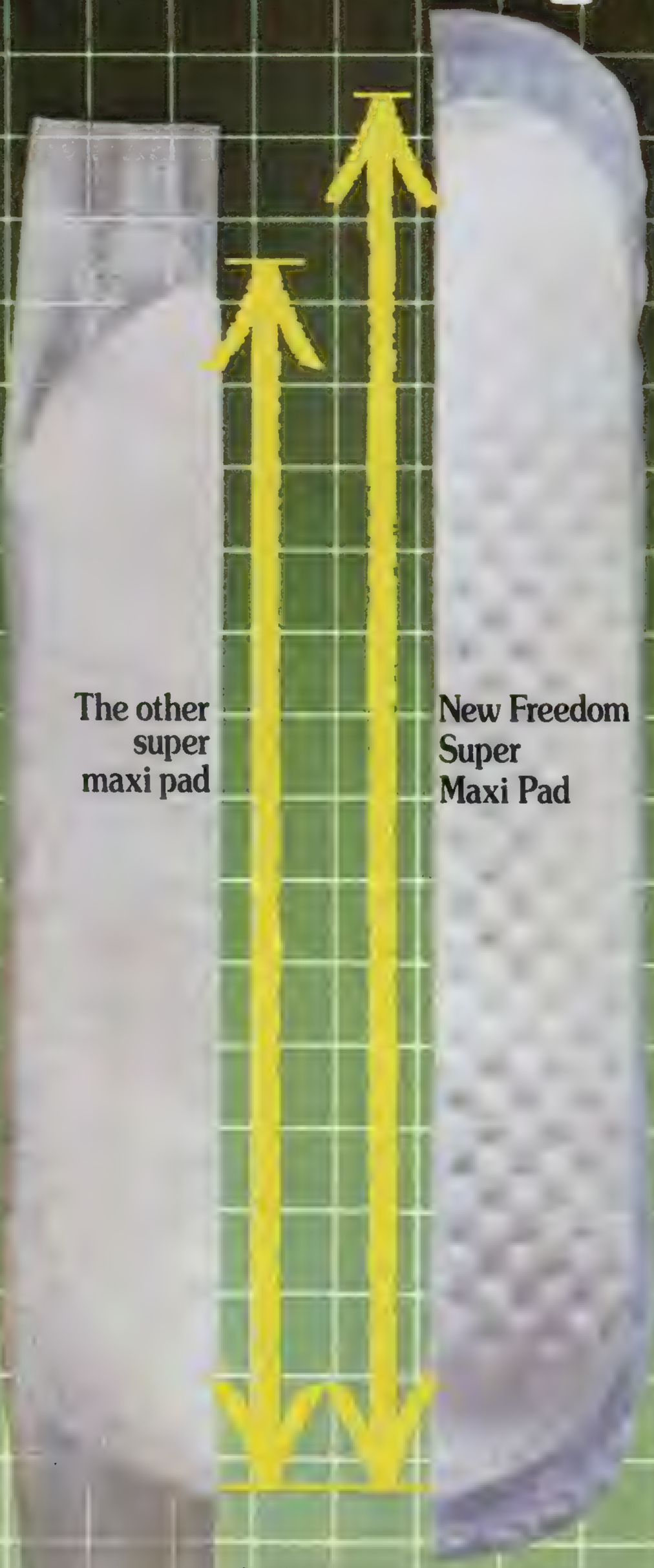

The other super maxi pad

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**Preferred by more women** in consumer tests over the other super maxi.

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**More comfortable**—because of the exclusive rounded ends.

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**Helps prevent leaking** through to clothes, because the 3-sided stain shield wraps around the sides and the bottom of the pad.

**Stays in place better**—because of the three strong adhesive strips.

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Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

av. per cigarette, FTC Report Mar.'81

Lights

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Marlboro LIGHTS 100's

The spirit of Marlboro
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# Wines

**By Martin Gersh**

## Outstanding Cabernets and Chardonnays—from Australia...finds from Italy, France

In the aftermath of my first foray into the realm of Australian red and white table wines, I bring a message to French and California winemakers: There is real, live competition out there—and it comes from the Commonwealth of Australia.

The seven Cabernets and two Chardonnays I have drunk thus far are impressive wines—some decidedly so, as their individual reviews will attest. It must nevertheless be acknowledged that Australia's wine producers have some knotty problems of their own to contend with, in the international market. Australian Cabernets and Chardonnays, usually sold here at three to five years of age, are largely unknown in comparison to their French and California counterparts. Despite this relative obscurity, their prices are most often located at a sufficiently high level to collide directly with those of many of the most esteemed California Cabernets and Chardonnays—to say nothing of quite a few of the better three- to five-year-old red Bordeaux.

Where does all this leave the wine consumer? In a rather enviable position, as I see it. Given the fact that many first-rate wines from California and France are in perennially short supply, wine lovers in search of high quality Cabernets and Chardonnays may find that some or all of these Australian examples fit the bill very nicely. I firmly believe that the market can never be "saturated" by too many fine and serious entries—especially by wines made from such classic and wonderful grapes.

The nine wines under discussion here come from vineyards in four Australian states: from Hunter Valley in the eastern state of New South Wales; from various locations in adjoining Victoria, the southernmost state on the Australian continent; from the Barossa Valley region in the central state of South Australia; and, finally, from the immense state of Western Australia, which occupies the entire western third of the continent.

## RECOMMENDATIONS

### AUSTRALIA

*MITCHELL CABERNET SAUVIGNON 1979* This exceptionally good, pungent, and spicy Cabernet from Sevenhill, South Australia, exhibits excellent concentration—along with high tonality, substantial size, and a notably sweet finish to its taste. *Vintage: Good. Best drinking: during the next 3–4 years. Aeration: 1½–1¾ hours. $10–11. (Note: Always recork wines after aeration and between all pourings to prevent fading.)*

*LAKE'S FOLLY CABERNET SAUVIGNON 1979* A very superior and subtle Cabernet from Hunter Valley, New South Wales, with great breeding and refinement, high tonality, small-to-moderate body—and a flavor marvelously redolent of red plums. *Vintage: Very Good. Best drinking: during the next 5–6 years. Aeration: 3–3¼ hours. $13–$14.*

*VASSE FELIX CABERNET SAUVIGNON 1978* This big, cheerful red wine from Margaret River in the state of Western Australia is characterized by an almondy taste, great intensity, and exceptional fruitiness. *Vintage: Very Good. Best drinking: during the next 3–4 years. Aeration: 1–1¼ hours. $9–$10.*

*BROWN BROTHERS CABERNET SAUVIGNON 1977* A nice, simple, straightforward, relatively uncomplicated but very pretty red wine from Milawa in the state of Victoria. *Vintage: Good. Best drinking: during the next 2–3 years. Aeration: 20–30 minutes. $5–$6.*

> **"There is real, live competition out there..."**

*RICHMOND GROVE CHARDONNAY 1980* This Hunter Valley Chardonnay from the state of New South Wales is an extremely likable white wine—middle-toned, of moderate size, oily-textured, with an engaging lemony aspect to its taste. *Vintage: Very Good. Best drinking: during the next 3–4 years. Aeration: Refrigerate for 3 hours, then aerate 45 minutes–1 hour. $6–$7.*

*BALGOWNIE CABERNET SAUVIGNON 1979* Challenging and handsome, this red table wine from Victoria is deep, somber, large-bodied, possessing a slightly tart flavor element—to my mind, the most French Médoc in style of the Australian Cabernets presented here. *Vintage: Very Good. Best drinking: during the next 3–5 years. Aeration: 1½–1¾ hours. $15–$16.*

*BROKENWOOD CABERNET SAUVIGNON—HERMITAGE 1979* A most satisfying red wine from Hunter Valley in the state of New South Wales—flowery, urbane, with moderate body. This example is the first wine I have drunk combining the Cabernet Sauvignon grape (55 percent) and the Syrah grape (45 percent), traditionally associated with the Rhône red Hermitage. A happy marriage! *Vintage: Very Good. Best drinking: during the next 5–6 years. Aeration: 2-2¼ hours. $12–$13.*

*YERINGBERG CHARDONNAY 1980* Resembling Corton-Charlemagne at its opulent best in a fine vintage year—forceful, large-scaled, with a captivating sweet finish, Yeringberg's Victorian Chardonnay 1980 is a wonderful white wine. *Vintage: Very Good. Best drinking: during the next 3–4 years. Aeration: Refrigerate for 2½ hours, then aerate 15–20 minutes. $14–$15.*

*ST. HUBERTS CABERNET SAUVIGNON 1977* The single most impressive entry in the category of Australian Cabernets—a very complex, highly concentrated red table wine from Lilydale, Victoria, showing substantial body, middle-to-deep tonality, and a nice touch of sweetness. A truly fine bottle. *Vintage: Very Good. Best drinking: during the next 5–6 years. Aeration: 2½–2¾ hours. $18–$19.*

### ITALY

*RECIOTO DELLA VALPOLICELLA AMARONE CLASSICO SUPERIORE 1974 (SARTORI)* Although less monumental than a number of other Amarones I know well (produced by Allegrini, Lamberti, and Bertani), Sartori's Amarone 1974 from Veneto is a lovely red table wine marked by elegance and finesse—deep-toned, characteristically sweet in its finish, exceptionally concentrated. *Vintage: Good. Best drinking: during the next 4–5 years. Aeration: 1½–1¾ hours. $10–$11.*

*RUBESCO RISERVA 1974 (LUNGAROTTI)* This very classy wine from the Umbria region has exceptional liveliness, deep tonality, substantial body, and attractive fruitiness reminiscent of red currants. *Vintage: Very Good. Best drinking: during the next 2–3 years. Aeration: 15–20 minutes. $9–$10.*

*GATTINARA 1974 (ANTONIOLO)* Gattinara 1974 from Antoniolo's vineyard of San Francesco can stand proudly alongside any Barolo Riserva or Barbaresco Riserva as a fitting representative of the finest quality wine produced by the distinguished Nebbiolo grape. Youthful, moderate in body, with a plum-like flavor, this Piedmontese red wine is now only at the threshold of its greatness. *Vintage: Excellent. Best drinking: during the next 7–10 years. Aeration: 3¾–4 hours. $14–$15.*

### FRANCE: SPECIAL EFFECTS

*TRÉNEL FILS FRAMBOISE DE BOURGOGNE* From Charnay-les-Mâcon in Burgundy, this very animated, intensely sweet yet refreshingly astringent and delightful red raspberry liqueur contains 18 percent alcohol, and is so easy to consume in rather large quantities—without giving the matter a second thought—that unless you exercise deliberate caution, you may find yourself surprisingly affected by the experience! *$17–$18.*

*CHAMPAGNE BRUT RÉSERVE 1973 (TAITTINGER)* A beautiful wine—the model of what a grand, tremendously fruity, perfectly structured, and very exciting Champagne should be. Though I must confess that I greatly prefer, for myself, a fine Chardonnay to most Champagnes, this bottle is a stunning exception to that rule. *$29–$30.*

*HENNESSY X.O. COGNAC* A sumptuous brandy whose formula dates from 1912, Hennessy's X.O. is a blend of Cognacs fifteen to one hundred years old, possessing one of the most remarkable and wonderful tastes I have ever known—monumental, tremendously complex and forceful, high in tonality, with rich hazelnut overtones. My fervent hope is that it may help to restore the fashion for opulence in Cognacs. *$50–$55.* ▽

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BAILEYS. TASTE THE MAGIC.

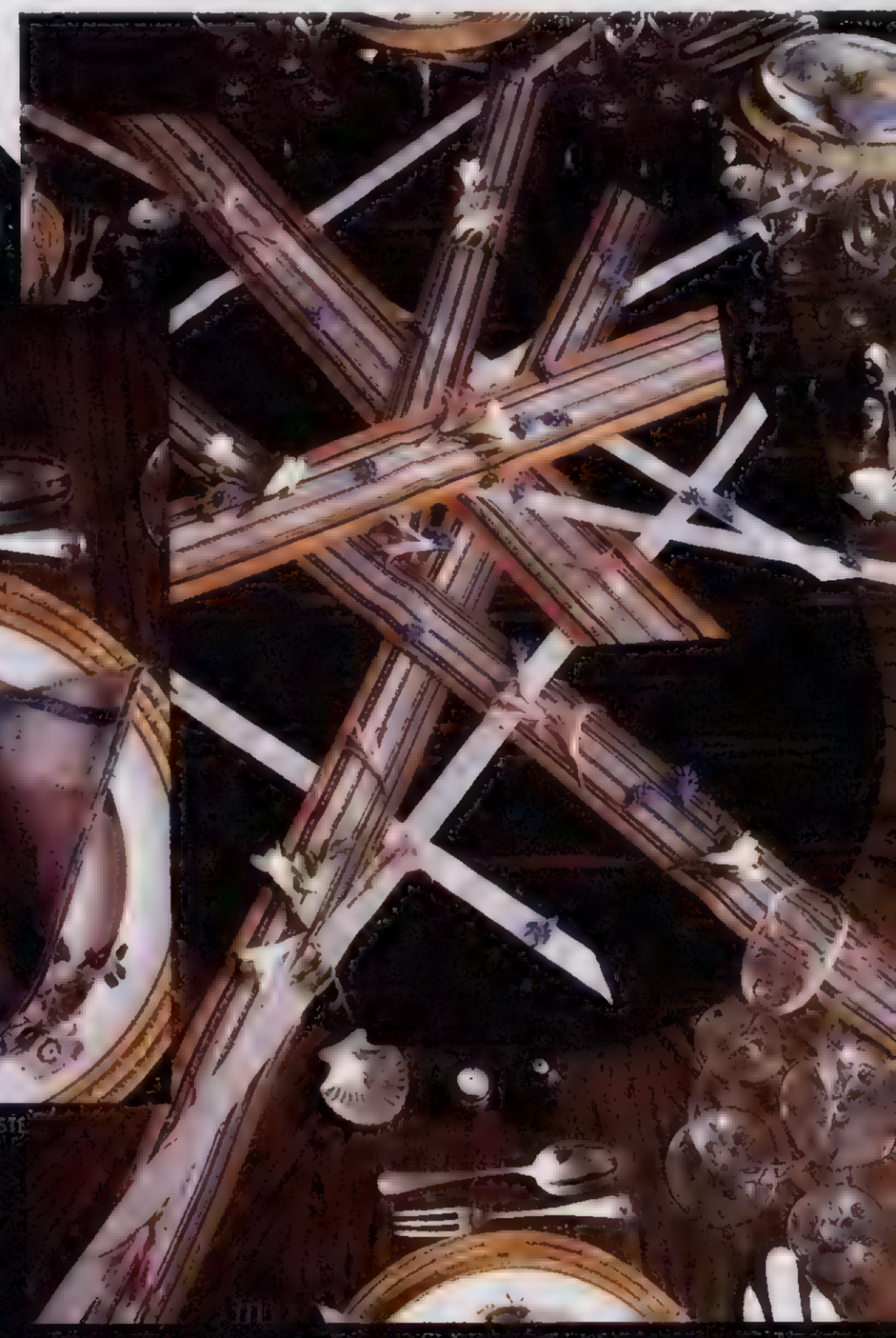
# Entertaining: Tips and Treats

*Beribboned birthday party—an artistic triumph...easy way with beautiful food...star-studded dinner party*

**By Sandi Britton**

When you're giving a birthday dinner and the guest of honor is a contemporary artist whose works you love (and you own a few), how do you make the table look really special? New Yorkers *Katherine and Carl Lobell,* faced with this challenge, asked NYC's Mädderlake florists Alan Boehmer and Billy Jarecki to come up with a new idea. The unusual and very pretty results, *far right:* a flat arrangement, totally different from the usual vertical kind, formed by the overlapping of different lengths and widths of Swiss silk organza across the center of the table to create a free-form geometric star. The effect is tranquil, but there is an interesting tension between the points of the "star." Strewn randomly over the ribbons, spring blossoms, minus their stems: grape hyacinths, freesias, Nerines (a kind of small lily). The colors, pure white and stripes of orange, black, yellow, red, are, it turns out, favorites of the artist. On the watercolor Indian-cotton napkins *(near right),* single sprigs of lily of the valley; the men would later wear them in their buttonholes. Other ways a similar arrangement would work beautifully: for a wedding breakfast or a spring bridal shower.

BETH BAPTISTE



**"Feeding the eye" (as the Italians say) is as important as pleasing the palate**

JANE POWELL

***BEST FOOT FORWARD*** *Making food look as good as it tastes doesn't take years of practice or a Cordon Bleu in cooking. It does take a bit of extra attention, and some know-how. The latter is exactly what you get in "Foodstyle, The Art Of Presenting Food Beautifully" by Molly Siple (left, arranging a basket of crudités) and Irene Sax, to be published by Crown in July. This encyclopedic guide, with over three hundred line drawings, shows you how to arrange raw and prepared foods to bring out their best qualities. As Irene Sax points out: "You're going to cut the carrots anyway, so why not do it attractively? It doesn't cost any more and, once learned, takes no extra time."*

***all-star team:*** *When New Yorkers* **MARILYN EVINS** *and* **BETSY KAISER** *give a party together, they pull out all the stops. Most recently, they invited sixty to a sit-down buffet dinner in honor of their good friend, designer* **JAMES GALANOS.** *"Betsy and I have been giving parties together for years," Marilyn Evins said, "holiday parties for our combined families, celebrations like this one for favorite friends." The Evins/Kaiser special kind of magic: their combination of hearty, down-to-earth food with a sophisticated, glamorous setting. Left: like a Renaissance still-life: the huge bowl of oysters (these were hors d'oeuvres) on a bed of seaweed, with the horseradish sauce in a scooped-out red cabbage, against a background of orchids and a modern oil painting. The main course, a very substantial lamb stew garnished with miniature carrots and string beans, was served in a hollowed out, oversized bread specially made by Orwasher's bakery. The desserts, mostly chocolate—a mousse cake, with poached pears and strawberries—appeared on their own table near the main-course table, so guests could monitor their appetites. New use for a three-tiered antique wicker picnic basket: a holder for fudge-like brownies. In another picnic basket, the dessert spoons and forks, arranged on top of a bed of palm leaves.*

# OPIUM

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Parfums
YVES SAINT LAURENT

# Food

## Easy-living recipes: warm-weather dishes for the most relaxed season

**By Helen Hecht**

EDITOR'S NOTE: *Warm-weather foods should be enticing to the appetite, easy on the cook, and kind to the waistline. Food writer Helen Hecht is an expert on recipes that meet these requirements. Her second cookbook, "Cold Cuisine," published by Atheneum last spring, was about party food that could be cooked ahead, served chilled. Now, for us, her marvelous group of warm-weather recipes that takes advantage of late-spring, early-summer freshness: a tomato soup and a beet soup, both spiced with ginger; fennel sauce to serve over fish. There's mango/chicken salad with fresh mint, a quick and easy fish risotto. For dessert, lemon and raspberry mousse, or rhubarb ice served with a strawberry/cassis sauce. Sheer heaven!*

### TOMATO-GINGER SOUP

*six to eight servings (about seven cups)*

3 ½ pounds ripe tomatoes, cored and chopped coarsely
2 garlic cloves, peeled and halved
2 tablespoons unsalted butter
2 tablespoons grated fresh gingerroot
2 cups chicken stock or broth
Salt
Fresh-ground pepper

Sauté tomatoes gently with garlic and butter for a few minutes. Add grated ginger and chicken stock, cover pan and simmer for 20 minutes. Strain through a food mill, pressing through as much tomato pulp as possible. Taste and add a bit of salt if necessary. Serve chilled or hot.

### CHILLED BEET SOUP

*four servings*

Grated fresh gingerroot contributes a refreshing, piquant flavor to this puréed beet soup.

1 ½ pounds trimmed fresh beets
2 cups strong beef stock or broth
1 large tomato, peeled, cored, and seeded
⅓ cup minced red onion
1 large garlic clove, peeled and cut in half
1 tablespoon plus 1 teaspoon grated fresh gingerroot
¾ cup sour cream
1 tablespoon lime juice

Peel beets and slice 1/4-inch thick. Simmer, covered, with beef stock, tomato, onion, garlic, and gingerroot for 30 to 40 minutes, or until beets are tender. Remove from heat and strain, reserving broth. Purée beets in food processor. Stir in reserved broth, sour cream, and lime juice. Chill before serving.

### MANGO/CHICKEN SALAD

*six servings*

My own version of a South Sea Island lunch: chicken with mint, mango, ginger, and avocado, tossed in lime-and-ginger vinaigrette.

**For the vinaigrette**
7 tablespoons olive oil
3 tablespoons lime juice
2 tablespoons white wine vinegar
1 tablespoon syrup from jar of preserved ginger
1 garlic clove, peeled and cut in half

**For the salad**
3 whole chicken breasts, cut in half
3 cups chicken broth
1 ½ cups peeled, sliced mango
1 large avocado, peeled and sliced
¼ cup thin-sliced preserved ginger stem
¼ cup minced fresh mint leaves

**For the garnish**
Spinach or Boston-lettuce leaves

At least 1 hour before serving, combine ingredients for vinaigrette and reserve.

Put chicken and broth in large skillet, cover partially, and bring to a simmer. Poach gently for 20 minutes, or just till chicken is cooked through. Be careful not to overcook, or it will be dry. Drain, and when cool enough to handle, strip skin and bones from chicken and cut it into julienne strips, about 2 ½ inches long and 1/2 inch wide, following grain of the meat.

In mixing bowl, combine chicken with mango, avocado, ginger, and mint. Remove garlic clove from vinaigrette just before serving, and gently toss dressing and salad. Serve on bed of spinach or lettuce leaves.

### SWORDFISH WITH FENNEL SAUCE

*four servings*

A light, delicately flavored sauce that can be used on many varieties of fish.

**For the sauce**
2 cups chopped fennel bulb
2 tablespoons minced shallot
1 large garlic clove, peeled and minced
2 tablespoons unsalted butter
⅔ cup fish stock or bottled clam juice
¼ cup heavy cream
⅛ teaspoon dried tarragon
Fresh-ground pepper

**For the swordfish**
2 pounds swordfish cut into 4 steaks
2 tablespoons unsalted butter
2 tablespoons fresh lemon juice
Salt
Fresh-ground pepper

**For the garnish**
Minced fennel ferns

To make sauce: Sauté fennel, shallot, and garlic in butter for a few minutes over low heat, stirring occasionally. Do not brown. Add fish stock or clam juice, cover pan tightly, and simmer for 10 to 15 minutes, or till fennel is tender. Drain, reserving stock. Purée in food processor, adding reserved stock in thin stream. Return puréed fennel to saucepan. Stir in cream, tarragon, and pepper and reserve.

To cook fish: Oil *(Continued on page 182)*

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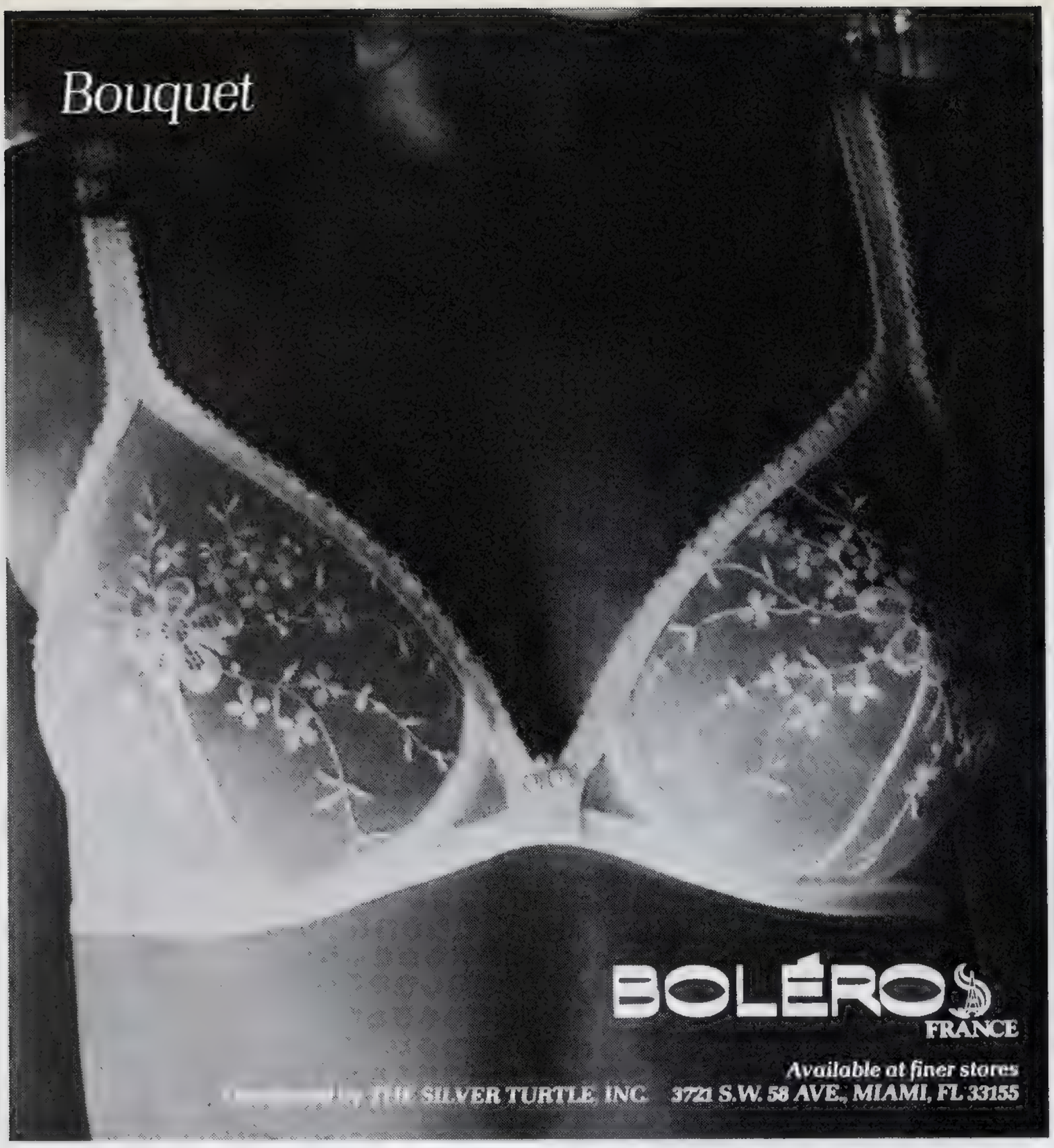


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## WARM-WEATHER DISHES

*(Continued from page 180)*

bottom of baking dish. Put in swordfish and dot with butter. Sprinkle with lemon juice and season to taste. Cover pan tightly with aluminum foil and bake in preheated 350° oven till fish is cooked through (about 20 minutes). Do not overcook. Heat fennel sauce over low flame, stirring. Spoon over fish and garnish with fennel ferns.

### SEAFOOD RISOTTO

*four to six servings*

A creamy Italian rice mixture containing mussels, scallops, and shrimp.

3 pounds mussels, scrubbed
2 garlic cloves, peeled and minced
4 tablespoons minced shallot
1 bay leaf
½ cup water
½ pound large shelled and deveined shrimp
4 tablespoons unsalted butter
1 pound bay scallops
3 ½ tablespoons lemon juice
1 small fennel bulb, trimmed and chopped fine (1 cup)
1 ¼ cups Arborio Italian rice (or American short- or medium-grain rice, not long grain)
Approximately 1 ½ cups reserved shellfish stock
1 ½ cups chicken broth
1 ½–2 cups water
⅓ cup pine nuts, lightly toasted by spreading them out in a pan and baking at 350° for 5 or 6 minutes
⅓ cup minced fresh parsley
Fresh-ground pepper

Put mussels in large, heavy-lidded kettle with half the garlic, half the shallots, bay leaf and 1/2 cup water. Cover tightly, bring to simmer, and cook for 5 to 7 minutes, or till shells have opened wide and mussel meat is firm and opaque. Discard any mussels that fail to open. Set aside 8 to 12 smaller mussels for garnish and remove rest from their shells. Strain broth and reserve. Melt 2 tablespoons of the butter in large skillet, add shrimp and scallops, sprinkle with 2 tablespoons of lemon juice, and sauté for 2 or 3 minutes, or just till shrimp turn pink and scallops are cooked through. Remove from pan, add to shelled mussels, reserve. Add pan juices to mussel broth.

Melt remaining butter in pan, add fennel and rest of garlic and shallots, and cook over low heat until fennel is tender, but do not brown. Add rice and cook, stirring, till rice is transparent, then milky in color. Combine reserved shellfish broth, chicken broth, and 1 ½ cups water in saucepan and heat to simmer. Keep hot while you cook rice.

When rice is opaque, add about 1/3 cup of hot broth mixture. Simmer gently, uncovered, stirring occasionally. Continue to add broth and water, 1/3 to 1/2 cup at a time, as liquid in pan is absorbed. Keep to low simmer. Cook till rice is tender and creamy, about 30 to 40 minutes. Add hot water if additional liquid is required to complete cooking rice. When rice is cooked, add mussels, shrimp, scallops and cook, stirring, for about 1 minute or until shellfish is reheated. Stir in pine nuts, parsley, remaining lemon juice and serve immediately. Garnish each serving with a couple of unshelled mussels. *(Continued on page 184)*

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# WARM-WEATHER DISHES

*(Continued from page 182)*

## LEMON-RASPBERRY MOUSSE

*eight to ten servings*

Lemon mousse with raspberry purée.

1 10-ounce package frozen raspberries in syrup, defrosted
2 teaspoons confectioners sugar
5 eggs, separated
1 cup plus 1 tablespoon sugar
⅔ cup lemon juice
1 envelope unflavored gelatin
¼ cup cold water
Grated zest of 1 lemon
1 ¼ cups heavy cream

Drain raspberries well and reserve syrup for another use. Press berries through fine sieve to extract seeds. You should have about 1/3 cup of purée. Stir in confectioners sugar, reserve.

Lightly beat egg yolks in top of double boiler or small, heavy saucepan. Add 1/4 cup sugar and lemon juice and cook, stirring constantly over simmering water or low heat, until thick. Do not let mixture boil.

Soften gelatin in cold water and dissolve over low heat, stirring. Add dissolved gelatin and lemon rind to lemon custard and cool mixture to room temperature.

Beat egg whites until they hold firm peaks. Continue beating as you gradually add 3/4 cup sugar. Whip cream in large mixing bowl with remaining tablespoon of sugar till stiff. Fold in custard mixture and beaten egg whites.

Turn half of mousse into glass serving bowl. Drizzle with half of raspberry purée. Add rest of lemon mousse and drizzle remaining raspberry purée over top. Holding knife vertically, swirl raspberry purée through mousse with a couple of figure-eight turns. Do not overmix; raspberry should remain in streaks. Cover bowl with plastic wrap and chill until firm.

## RHUBARB SHERBET

*eight servings*

An unusual sherbet of rhubarb and cassis.

3 pounds rhubarb, washed and chopped
1 ¾ cups sugar
Grated rind of 1 lemon
6 tablespoons crème de Cassis or 8 tablespoons cassis syrup
½ cup reserved rhubarb juice
1 cup heavy cream

**For the garnish**
3 pints fresh strawberries
Sugar
Crème de Cassis or cassis syrup

Put rhubarb, 1 ½ cups sugar, and lemon rind in heavy casserole, cover, and bake in preheated 325° oven till rhubarb is soft (30 to 40 minutes). Drain, reserving juice, and purée rhubarb in food processor. Stir in cassis.

Boil down 1/2 cup rhubarb juice to 1/4 cup and stir into rhubarb purée. Freeze till firm.

Whip cream with remaining 1/4 cup sugar. Break frozen rhubarb into chunks and purée it, in small batches, in food processor till smooth, and consistency of frozen-juice concentrate. Turn into bowl and fold in whipped cream. Cover with plastic wrap and refreeze.

Rinse, hull, slice strawberries. Just before serving, mix with some sugar and cassis. Spoon berries over each sherbet serving . ▽

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SAKS FIFTH AVENUE

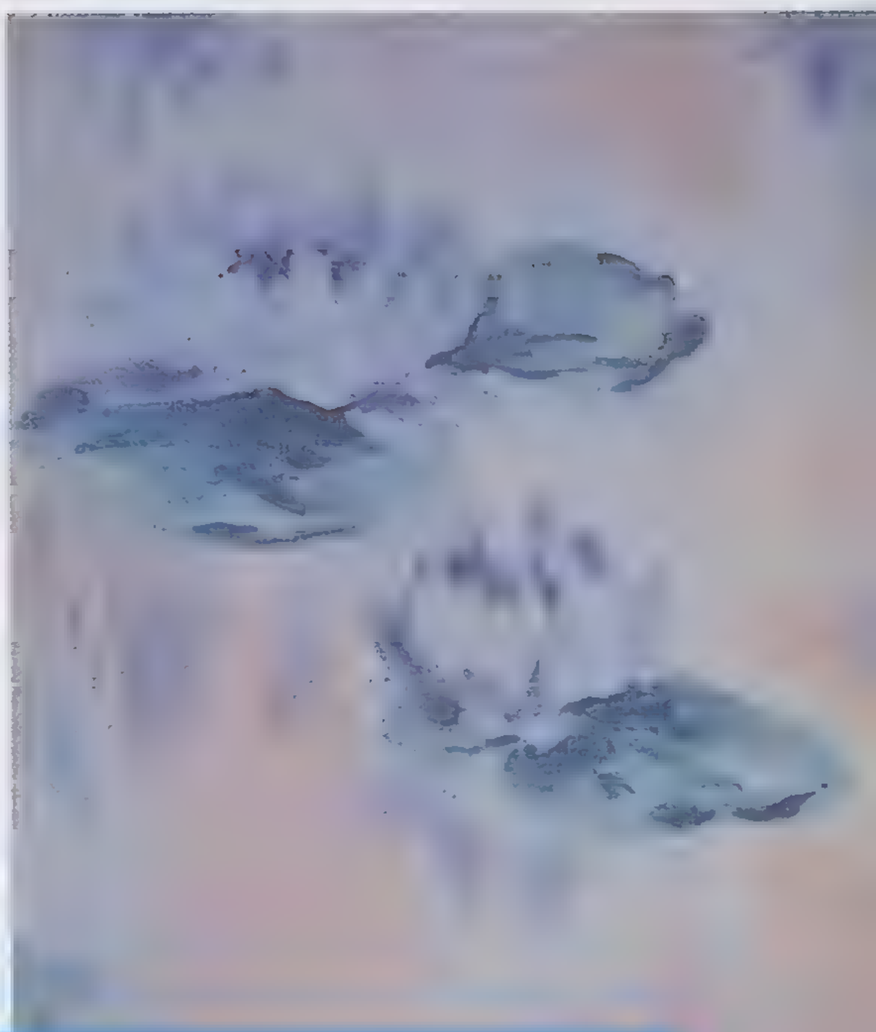
News in interiors, products, designs, designers

# GAZETTE

*On this page, others to come: latest design ideas for rooms and what's in them . . .*

**By Barbara Plumb**

Spare, sophisticated, making the best use of every space—this characterizes the interiors by architect Adam D. Tihany, an approach to design he attributes to years spent as a consultant in Milan, Italy. See his work in this room *(above)* where a monochromatic color scheme sets off the art and objects, a banquette with built-in end table doubles as a single bed for guests, and the coffee table can be raised to dining-table height. See it again in New York City's La Coupole restaurant *(left)* where Tihany duplicated the ambience of the famous Paris brasserie of the same name with Art Déco lights, moldings, banquettes, Limoges china, menus, and a "mosaic" floor.



***New art prints*** *Sleep surrounded by Monet's gardens at Giverny, France: from designers at Cohama/Riverdale Decorative Fabrics in New York City come six different prints inspired by the great French Impressionist's paintings on cotton chintz to be made into bedspreads, draperies, upholstery. The collection is called "Les Jardins de Monet." Above: A swatch of the "Water Lilies" print.*

## LUXURY COOKIES TO GO

So many diners at the luxe La Grenouille restaurant in New York City wanted to take cookies home that owner Gisele Masson decided to sell them. Her son, Charles, designed the package using the restaurant's red and green colors, the menu's print to hold a tantalizing assortment of chocolate truffles, Florentines, harlequins, pavés, sablés *à l'oranges*, all created by the head pastry chef. Box of thirty-seven, $10; sixty-eight, $15.

***Gleam*** Convinced that tableware trends parallel those of women's fashion, designer Phillip Mueller created shimmering lacquer service plates (left) ''to follow the pearly pastel shoes and bags for spring.'' Each, $20, plain; $25 pearlized. Henri Bendel, New York City.

*("Gazette" continued on page 190)*

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# GAZETTE

## *Living with classics: in Paris, "Mondrian"; in Barcelona, Gaudí*

*Using mirrors, Mondrian-inspired furnishings, decorator Frédéric Méchiche enlarged this Parisian apartment*

JACQUES BACHMANN

**Topic of debate: Can strong designs in furnishings live compatibly with bold individualistic works of art? Some fear that the resulting visual melée would be too frenetic and confusing; but, in this Parisian pied-à-terre (*above*), decorator Frédéric Méchiche meshed disparate elements and the result is a "room-enlarging" success.**

**Mirrored doors and partitions and a dark-mirrored ceiling open up the limited space and double the height of the room. This apparent "spaciousness" was a prerequisite to inviting so many individualistic design statements to reside in one room. A carpet woven in the manner of a Mondrian painting makes the ideal anchor and stylistic confrère for the pair of Rietveld armchairs in the same blue, red, black, and yellow color scheme. The low trompe l'oeil table—painted to look like ivory—is in the same geometric spirit as the chairs and rug.**

---

# *Italian makeover: when 1980s "bedroom" bridges Gaudí vault*

*Solid impact: white plaster arches and vaults accentuated against one flagstone wall, one curved brick wall, and a floor of assorted tiles. Below: Roof view—Gaudí sculpted "space invader" chimneys from stone*

CARLA DE BENEDETTI

*If the restoration of an architectural classic is sensitively executed, it can be esteemed as fondly as the original, making it seem as wrong to tamper with the second stage as it would have been with the first. Such was the case with this apartment (above) in the famous Casa Milá, one of architect Antonio Gaudí's most notable residential works, built in Barcelona between 1905 and 1910.*

*In the 'fifties, Italian architect Barba Corsini subdivided the top floor into small apartments, but maintained Gaudí's operatic curves and arches. When gallery owner Fernando Amat moved in, he kept Gaudí's ambience but added some favorite art, a new sofa cover, trompe l'oeil coffee table. The "bedroom balcony" slices across the vaulted space without disturbing its lines. Stairs wind up to a roof terrace (above, left) peopled with Gaudí's stone architectural "sculptures."* *("Gazette" continued on page 196)*

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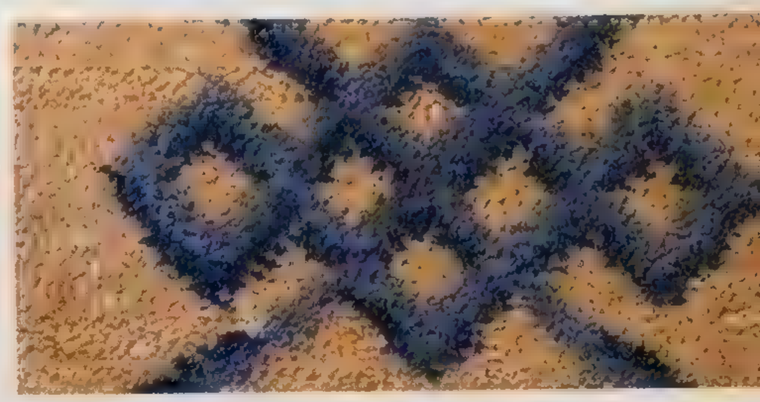

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# GAZETTE

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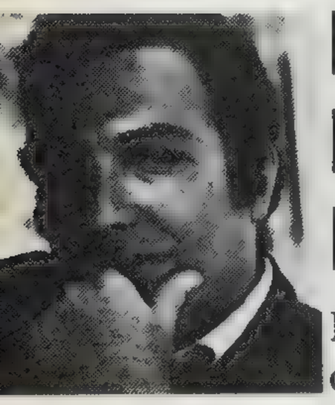


## Show-stopping, space-saving furniture design

It all started with my designing custom pieces for clients," said interior designer John Saladino. "I couldn't find furniture on the market I wanted." When public demand for his furniture increased, Bloomingdale's and Dunbar Associates commissioned Saladino furniture collections. His latest piece: the Post & Beam sofa *(above)* for the classical Dunbar line, winner of the Best-of-Show Daphne Award sponsored by the Hardwood Institute, for its "clean lines, solid dowel construction, good value, and multipurpose flexibility."

*Post & Beam sofa by John Saladino; solid ash frame; $1955, Dunbar Associates, available through decorators*

The sofa fits easily into a smaller apartment, is designed to make whatever space it is in look larger. "I took the extra flesh out so you can see the flooring underneath." The upright comfort of the sofa's back and its twenty-two inch depth make it work as a banquette for dining, too.

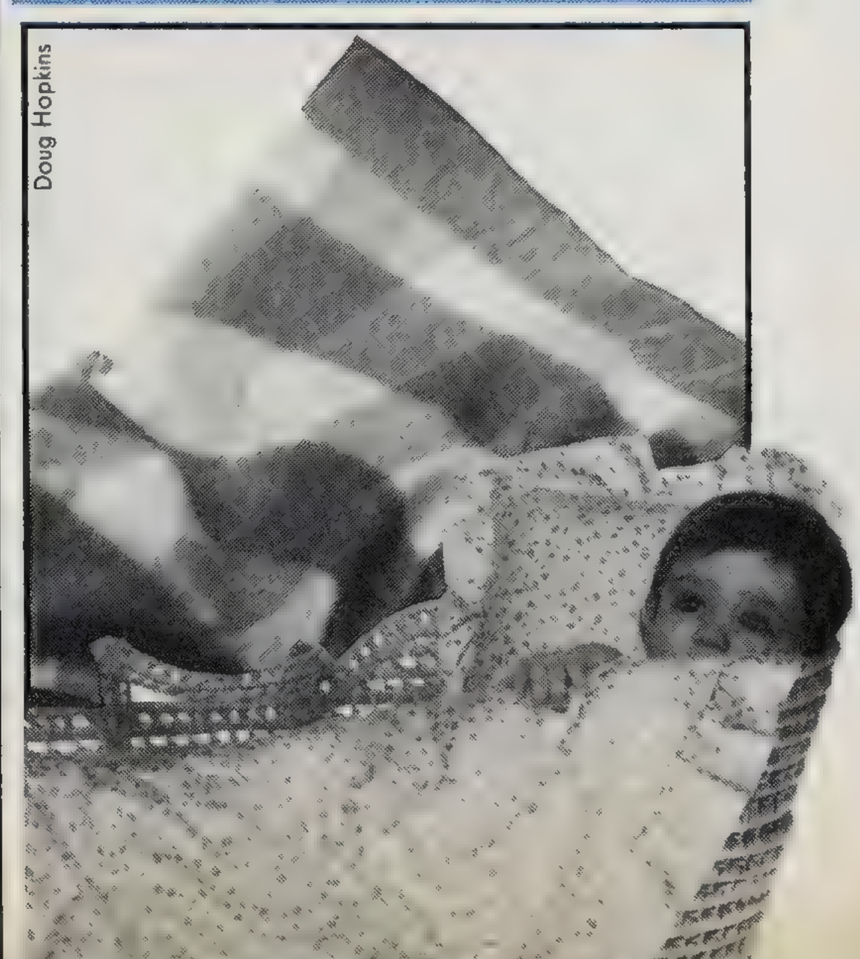
## Décor extras: coordinating without cost shock

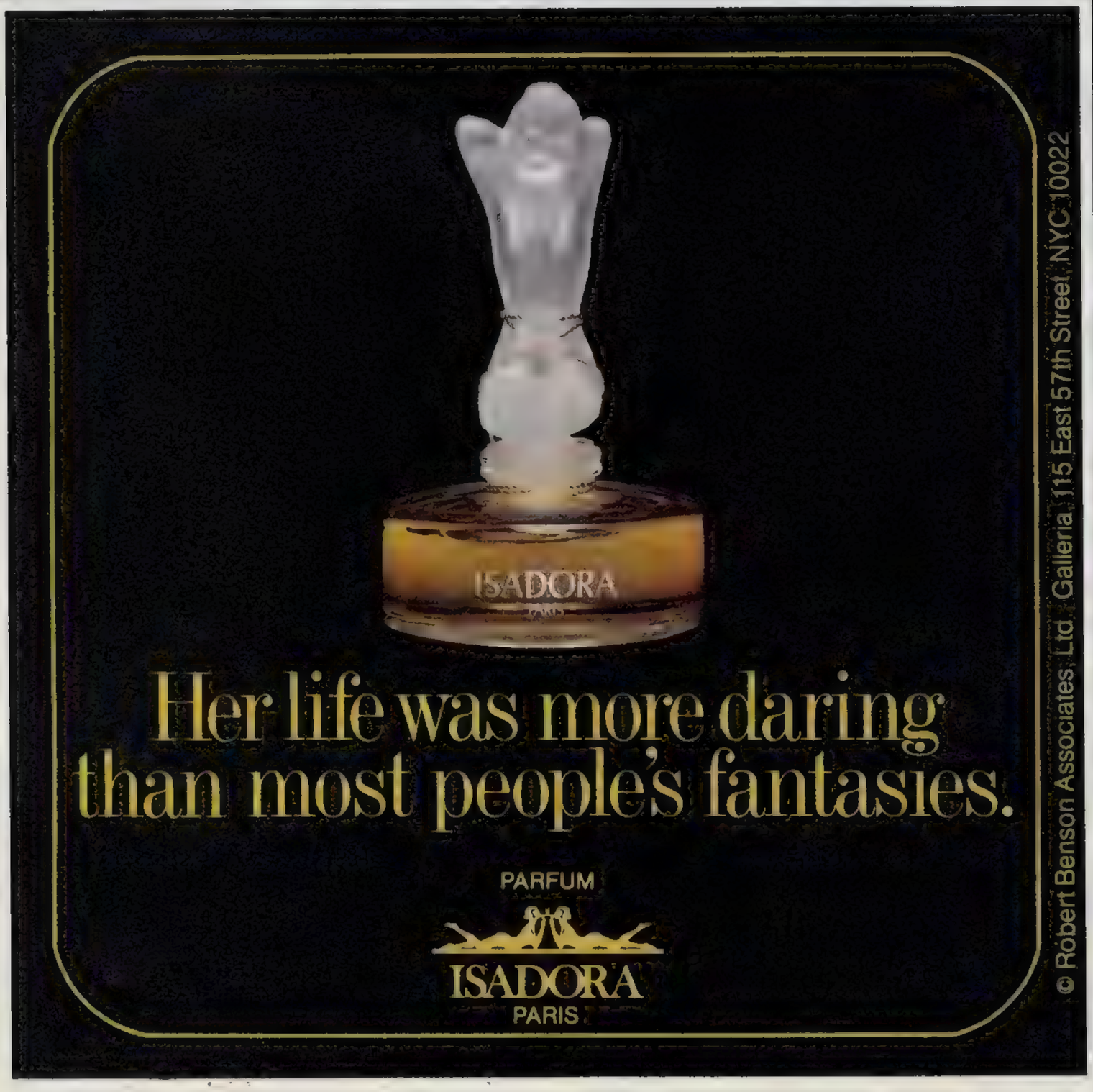
I've always designed whole rooms, and I've always wanted to go in a department store and find things for my jobs," said interior designer Angelo Donghia of Donghia All Through the House, a series of boutiques in American department stores carrying specially designed and coordinated home accessories. "I've designed a group of things that make a room look pretty . . . as if a decorator had been there; but they don't cost what one-of-a-kind and custom-order things do."

This season, Donghia launched his fabrics, wallcoverings, rugs, linens, baby ensembles, and accessories. Next season, he plans more: "My ultimate goal is to have everything needed to fill a room with the comforts of living graciously."

Donghia's designs are soft and contemporary, gentle and comfortable—nothing hard-edged about them. All items coordinate in three different palettes: taupe, dusty rose, buttery yellow; shades of pink with beige; buttercup yellow, soft mauve, minty green. "If you connect the background of a room with its accessories as we have done," Donghia said, "you have a very important coverage."

*Angelo Donghia's acrylic blanket, $49.95; polyester-filled, cotton comforter, pillow, $45; Altman's. Basket from Ben's Babyland, NYC*

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# Is fear of failure getting in your way?

BY PATRICIA O'TOOLE

I've always had a soft spot in my heart for failure, thanks to Miss Green, my high-school gym teacher. She used to tell me about once a week that someday I'd get knocked off my high horse. By now, her prediction has come true hundreds of times. The spills have had a civilizing influence; but aside from that, they've put me so at ease with defeat that I have a hard time understanding why so many successful, able women are frozen into inaction by the mere *possibility* of failure.

Given my kindly disposition toward defeat, I've been heartened by recent signs that failure might be losing its ill repute. Talk of risk-taking has begun to fill the pages of the business press and the agendas of women's seminars. On another front, travel agents say that high-adrenalin vacations—dog-sled expeditions across Greenland, rock-climbing in the Sierras—have never been more popular. One travel brochure quoted in *U.S. News & World Report* even promised a trip full of "fire ants, freshwater parasites, flesh-eating piranha fish, and electric eels that give off 400-volt shocks."

> ***Women try to take the risk out of risk***

Now we're getting somewhere, I thought. When risk-taking occupies center stage, isn't failure always in the wings?

But it turns out that all the talk has less to do with embracing risk than with outsmarting failure. No sooner does the word "risk" come up than the conversation changes key: How can the risk be hedged? How can one be sure a risk is prudent? Even the adventurous travel brochures hasten to point out that expert guides will tend to the scorpions, the white water, and the frostbite.

Investment experts who talk to women's groups say they run into the same obstacle again and again: For fear of failing, no one wants to take any risks. "They say they want to learn, but they reject the first lesson," complains one stockbroker. "They refuse to believe that it's smart to put some money at risk in the hope of reaping big rewards."

This dread of failure also hobbles the work lives of countless competent women. They stay in jobs they despise because they fear they couldn't make the grade in another organization. They avoid office politics, hoping that their pacifism will enable them to escape the battles but win the war. They shrink from starting their own businesses because they're sure they would die *(Continued on page 200)*


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# FEAR OF FAILURE

*(Continued from page 199)*

of humiliation if they failed. And according to a recent study by Catalyst, the New York City women's career center, they set impossible goals for juggling the demands of work and family—as if anything less than perfection would brand them with a scarlet F.

Such habits are old ones, picked up in school, where the punishments for failure are harsh. Eager to please, children learn that it doesn't pay to take chances; there are no rewards for mistakes.

But since schools simply mirror their surroundings, it would be unfair to saddle them with all the blame. In the business world, failure is literally unspeakable. Firings are disguised as resignations, early retirements, and indefinite layoffs. When a corporation sells a subsidiary, it is not because—heaven forfend—anyone has failed but because the company has decided to "shift its business focus." Losses occur for the noblest of reasons, as at AM International, the giant office equipment maker, that insisted for five years that its sliding earnings and climbing debt were just so much pavement for a future on Easy Street.

Euphemistic as the business world is about failure, one can learn to read between the lines. But in academia, one observer suggests, scholars are denied even that. "Professional journals are notorious for not printing articles about research endeavors that flop," writes psychologist Robert T. Lewis in *Taking Chances: The Psychology of Losing and How To Profit from It* (Houghton Mifflin). "Because the idea of failure is so threatening, there appears to be fear that the professional image may become tarnished if human errors show up in print. It might be refreshing to read about some brilliantly deduced hypothesis, conjured up by an eminent scientist, which was rigorously tested and proved to have absolutely no validity whatsoever. Even more important, it might save hundreds of other investigators much time and energy."

In the world at large, failure sometimes makes good copy but almost always for the wrong reasons. *Heaven's Gate*, the Hollywood bomb that cost $40 million to make, was written about and discussed with the

> ***The most successful people have a strategy for approaching risk—the less successful don't***

malicious glee known in German as *Schadenfreude*—the enjoyment of other people's disasters. Even underdogs, who have been heroes for as long as humans have made myths, are loved less for their disadvantages than for their single-minded drive to succeed.

It is perhaps only natural that failure should have a bad name in a culture where success is so important that the return of the hostages was seen as a national triumph instead of the end of a long humiliation. But in spite of failure's unsavory reputation, individual defeats in life seldom meet with the same severity as failure in school. Talk to people who have been fired or defeated in elections and they usually can't say enough about the support given by friends and families. In England recently, when Sir Freddie Laker's airline went over the brink, hundreds of thousands of people pooled their spare change to help him out.

More often than not, such outpourings astonish the person who has failed because they reveal a truth seldom voiced in a land that worships success: There is life after failure. Ironically, success is just about impossible without an appreciation of this notion. Charles A. Garfield, a Berkeley, California, psychologist who has compared highly successful executives with less successful ones to find out how they differ, has discovered that the top performers work out worst-case scenarios before they take big risks. After determining the worst that could possibly happen, they decide whether or not they think they can live with it. If they think they can, they take the risk with confidence. Less successful executives don't go through this exercise. Instead, they tend to view risk-taking with a sense of doom, or what Garfield calls "unnecessary anxiety," which hinders their performance.

Keats maintained that failure is "in a sense, the highway to success, inasmuch as every discovery of what is false leads us to seek earnestly after what is true." And there are those who hold that failure is good for the soul because it builds character and teaches compassion. It does more. Learning that failure can be survived is the only way to keep the fear of failure from drawing smaller and smaller boundaries around the most enlarging of all human senses, the sense of possibility. ▽


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**By Richard Alleman**

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# The Philippines: a lush mix of terrains, cultures, centuries

## A Island in-spots: where to stay, shop, dine, fly off to . . . in the exotic far-Pacific

**BY PATRICIA BROOKS**

As a onetime resident and frequent return visitor to the Philippines, I am always astonished by this often underrated country . . . by the spectacular tier-upon-tier-upon-tier of emerald-green rice terraces on Luzon at Banaue—man-hewn relics of some enigmatic, ancient world . . . Taal Volcano *(above)* "floating" on a cloud on the mists of Lake Taal, south of Manila, where small planes fly you close enough to peep into the cone, muttering and sputtering to itself since its 1977 eruption . . . Pagsanjan Falls, northeast at Laguna, sending tumultuous cascades of water down from three-hundred-foot vine-entwined cliffs . . . and the dense mahogany and pine forests, stippled with pastel orchids and wild flowers, where bird watchers scan treetops for sight of the rare monkey-eating eagle, red-breasted dove, tiny seven-colored wren.

But other countries have stunning scenery, insinuatingly warm weather, beaches by the score. What makes the Philippines so different, so especially compelling to travelers? For one thing, it's the spicy mix of many cultures and ethnic groups—Spanish, Filipino, Malayan, Chinese, American, Japanese, along with tribal groups such as the shy Negritoes, the hunt-proud Igorots of northern Luzon, the volatile Muslim Moros on the island of Mindanao. Then there's the juxtaposition of remote Stone Age cultures with the most sophisticated life styles of the late twentieth century.

Springboard for any Philippine adventure has to be Manila, the major city and entry point for the seven thousand islands that make up this Southeast Asian country. Greater Manila—now more than seven million people—is, on the surface, like any noisy, traffic-clogged, high-rise metropolis. But behind its skyscrapered façade is ethnic and cultural diversity. From more than three centuries of Spanish rule, a half century of American, eons of trading and intermarrying with Chinese, the Filipinos have forged their own identity.

Cross Jones Bridge over the Pasig River to explore the Manila neighborhood called Escolta and the narrow, cobbled side streets of Chinatown. In the tiny shops that dot Nueva and Rosari streets, you'll find jade trinkets, inlaid chests, and hole-in-the-wall restaurants with some of the best Cantonese food in Manila . . . . Ride a horse-pulled Spanish *calesa* through Quiapo, the heart of old Manila. Here, in front of Quiapo Church, with a revered Black Nazarene statue inside, you'll see nut-brown wrinkled grandmothers, wearing traditional, filmy *camesas* over bright cotton plaid full-length wraparound skirts, selling candles, amulets, novena prayers; balloon vendors thin and wispy enough to be hoisted aloft by their own colorful wares; skinny street-wise boys hawking sweepstakes tickets in whiskey baritones; improvised flower stalls with red and yellow roses and leis of *sampaguitas*—tiny white blossoms with a jasmine sweetness that hold their own against the competing aromas of the street, herbs, fruit, horses . . . . Drop by Santa Ana Church near the Pasig—one of Manila's most ancient sections—to watch an archaeological dig in progress in the cloister. A small museum in the old church contains Ming and Sung Dynasty bowls, pre-Spanish skeletons, other artifacts excavated on the site.

Centerpiece of Spanish Manila is Intramuros, a walled city dating back to the sixteenth century, bombarded by American planes in 1944 to drive out the Japanese Army, left as ruins for years. Lately, major monuments in the two-hundred-acre area have been restored—and it's pure pleasure to walk the quiet palm-shaded *(Continued on page 208)*


"I hear Todd and Sybil are doing Europe again this summer."

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# THE PHILIPPINES

*(Continued from page 207)*

streets and wide plazas; pause to admire the huge baroque wooden door, with shimmers of gold leaf in the carving, of San Augustin, Manila's oldest church (1587) and perhaps catch an open-air folk dance performance one evening in the Rajah Sulayman Theater, which uses the ruined dark stone walls of Fort Santiago as backdrop. (The Fort has a grim history—the Japanese kept prisoners in the dungeon, and the Spanish incarcerated Filipino patriot-poet José Rizal there before executing him.)

Modern Manila has its monuments, too—some of them stunning. Focal point of contemporary life is the Cultural Center complex, built on acres of reclaimed land in Manila Bay. The Cultural Center itself—a dramatic swoop of a building with superb acoustical qualities—is the scene of all major music, ballet, and theater events (and there are plenty). Like the nearby Convention Center, sports complex, Folk Arts Theater, and Design Center, it was the work of the Philippines' leading architect, Leandro Locsin. Not a peso has been spared in making these government-sponsored buildings showplaces of Philippine artistry.

You reach the Cultural Center complex from Roxas Boulevard, the wide roadway that borders Manila Bay. The palm-dotted boulevard—the city's leading promenade in colonial days—has been widened and is now lined with modern office complexes, condominiums, art museums, and new hotels. There are now fourteen deluxe hotels in Manila, but *crème de la crème* is still the lavishly renovated (by architect Locsin) colonial Manila Hotel. The enormous lobby, resplendent with polished marble floors, high barrel-vaulted ceilings hung with shell-and-brass chandeliers, chartreuse palm fronds silhouetted against twenty-foot-high white arches, is everybody's favorite meeting place . . . or take *merienda* (Philippine afternoon tea) and sample the favorite local sweet, *bibingka,* near the swimming pool on the open-air terrace of white-trellised Café Ilang-Ilang. Guest rooms, most furnished Spanish-colonial style, have dramatic views of Intramuros, Luneta Park, or Manila Bay (one of the great sunsets of the world: ribbons of flamingo pink swirling and spreading across a tranquil harbor).

Manila is also Makati, a thirty-year-old satellite suburb that almost overshadows its parent. A short taxi ride across town takes you to Makati's well-planned Ayala Avenue, its Greenbelt Park studded with handsome outdoor sculptures, good restaurants, discos, and fashionable shops, and to the Ayala Museum, a showcase of Philippine history . . . . Drive through the "millionaires' row" of Forbes Park, where flame trees and acacia shield stunningly contemporary houses, pools, and jet-setting life styles . . . and don't miss Makati's Luz Gallery—for Pop, Op, abstract, and minimal paintings and sculpture by the most talented of local—and some international—artists. (Artist Arturo Luz runs this widely respected gallery with his actress wife, Tessie.)

The Philippines are, of course, more than Manila. From the city, you can make instant getaways . . . to Corregidor, for instance, by hydrofoil across Manila Bay, to picnic in true jungle surroundings and then sight-see among vine- and creeper-choked cannons and blasted gun emplacements left by the last holdout of Filipino-American forces before the Japanese overran the Philippines in 1942. Or drive to Batangas, south of Manila, to laze on secluded yours-alone China Sea beaches or stay at one of the area's new waterside resorts. One such is

*Four dugout "vintas" with huge kite-bright sails, pictured above—the classic means of travel around the large Muslim-influenced southern island of Mindanao in the Philippines*

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Punta Baluarte, on the Bantangas coast, just a two-and-one-half-hour's drive south of Manila. It's a hilltop wonderland of white *calachuchi* trees, hedges of purple bougainvillaea, hibiscus and bamboo groves, where you can swim in a pool fed by a waterfall or snorkel in the sea; beachcomb for some of the rarest shells in the world; sail, horseback ride, golf on the eighteen-hole Robert Trent Jones course; play tennis, squash, or pelota on resort courts.

Closer to Manila is the Royal Ternate Hotel at Puerto Azul: just an hour's drive around Cavite, south of Manila, with the shadow of "The Rock" (Corregidor) across the Bay; guest units here are designed as thatch-roofed *nipa* huts with *capiz*-shell-paneled doors. Here, too, golf reigns—with an eighteen-hole Gary Player course.

> ***Spanish Manila: "palm-shaded streets . . . wide plazas . . . pure pleasure"***

Even remote areas of the Philippines are accessible nowadays. You can island-hop with ease via Philippine Airlines' smaller planes in an hour and a half to Muslim-flavored Zamboanga—on the tip of the Philippines' largest southern island, Mindanao—with its bamboo houses on stilts and swift dugout *vintas* with orange-and-purple sails unfurled . . . or to the pine-forested Baguio, mountain-cooled capital of the islands, four hours by car, just forty-five minutes by air from Manila, north on the island of Luzon . . . or even farther north—eight hours by car from Manila—to Bontoc and Banaue on Luzon, where the indigenous Igorot tribes live much as they have for centuries, tilling their rice terraces as their ancestors did in pre-Spanish times.

The question in the Philippines these days is not what to do, but how can it all be crammed into a limited trip. The solution: follow General MacArthur's advice and return. Again and again and again. ▽

## SURPRISE BUYS . . .

Among Manila's many "must-dos," shopping is the real sleeper—and prices are surprisingly low. Expect to bargain for a lower price at public markets, never at fancy shops. For antiques, there's The Galleon Shop, 1789 M. Adriatico (with branches in the Manila, Philippine Plaza, and Hyatt Regency Hotels) or Likha Antiques and Crafts, 1415 A. Mabini—both good for Moro (Muslim) inlaid silvered chests and betel boxes, brass "pillow" bags that make great evening bags, hammered silver jewelry, eighteenth-century *santos*, Chinese porcelains . . . . Design Center Philippines, in the Cultural Center Complex, has innovative crafts, textiles, silver, wood, jewelry . . . . Museum of Philippine Life (Museo Ng Buhay Pilipino), 784 Quirino Avenue, Parañaque, is a super little shop located in a Spanish-style house (now a museum) on the water, with traditional handcrafts not sold anywhere else: delicate paper cutouts once used as fancy candy *(Continued on page 210)*


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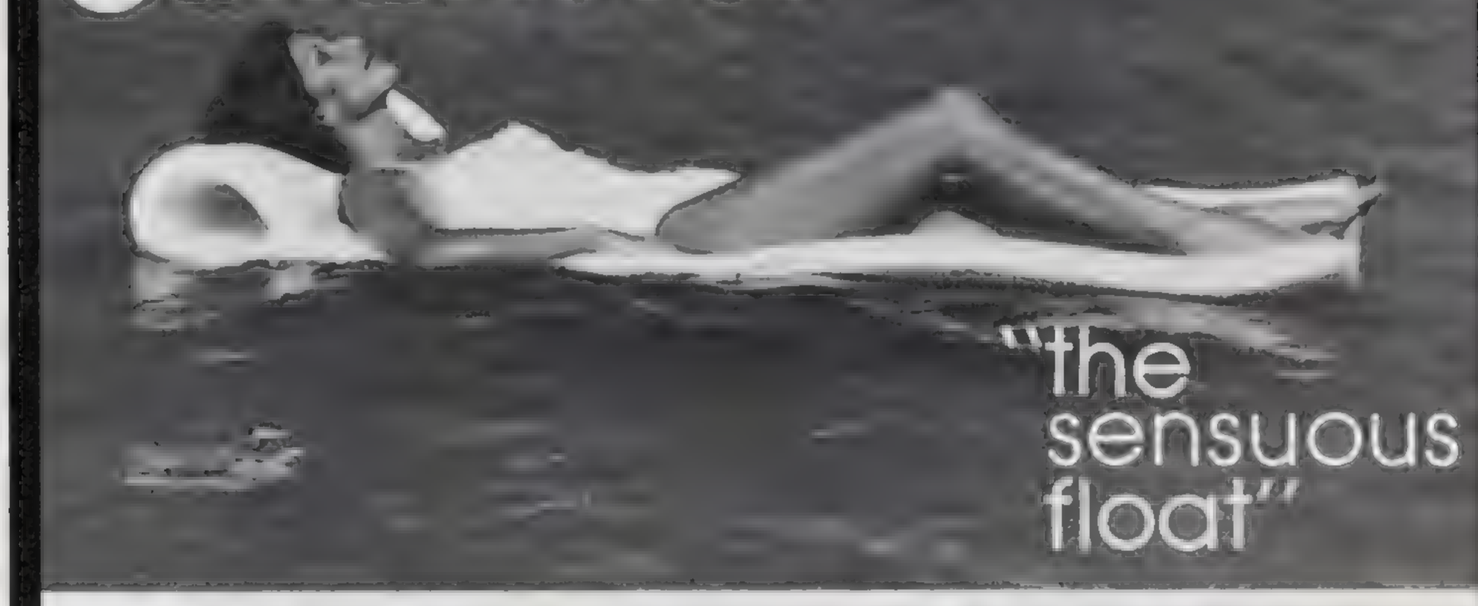


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## THE PHILIPPINES

*(Continued from page 209)*

wrappers that are perfect for framing, hand-embroidered pillowcases, *Moriones* festival masks, delicately carved wooden birds and angels . . . . At La Estrella del Norte, La Paz Investment Building, Makati: high-quality precious and semi-precious stones in custom settings—terrific values . . . . Marisan Handicrafts, at the Manila International Airport, comes up with crocheted and embroidered evening coats, dresses, and custom-made clothes, mostly done with interesting local fabrics . . . . Makati Commercial Center is a cluster of boutiques for shoes and designer clothes, two excellent Manila values . . . . Tesoro's, 1325 A. Mabini, an all-encompassing crafts center, is especially good for *barong-tagalogs*—those sheer, beautifully embroidered and air-cool men's shirts—plus filagree silver and gold jewelry, *capiz*-shell items, women's embroidered blouses, stoles, and evening bags.

### DINING ADVENTURES . . .

Dining out in Manila is a never-ending ethnic adventure. Some of the "best bets" are El Comedor for *paella* or *gambas ajillo* (garlic shrimps) in a Spanish setting with pretty plates lining the walls . . . the stylish, French-accented L'Orangerie in Makati for nouvelle cuisine

***On Corregidor: jungle picnics, historic sights***

. . . Isla, in Makati, or Galing-Galing, off Roxas Boulevard—for the most interesting Filipino food; try *lapu-lapu* (the islands' prize fish) with a ginger-mushroom-ham filling; stuffed crab; or crisp-skinned chicken *chicharcon* . . . Jade Garden in Makati or the unpretentious New Carvajal in Chinatown for Cantonese food . . . the new Gloria Maris in the Cultural Center Complex for elegant Chinese (mostly seafood) fare.

For glamorous dining, nothing tops the Manila Hotel's Champagne Room, icily cool with its pale-green crystal palm trees and *fin-de-siècle* decor; local Cavite oysters Rockefeller and mango flambée are superb. Evenings are also special at Maynila, a brand-new Filipino restaurant in the Manila Hotel, where the electri-

*Grand entrance: lobby of the Manila Hotel*

fying Bayanihan national folk dance company performs. For after-theater, good bets are the popular Café Adriatico . . . the Après bar at the Manila Hotel . . . and the disco Coco Banana—all in the Roxas Boulevard area.

## HOTEL BESTS . . .

Deluxe hotels are a Philippine specialty. In addition to the fabulous Manila Hotel, in Manila there's the handsome Philippine Plaza, conveniently located in the Cultural Center Complex . . . . In Makati, the Manila Peninsula and Manila Mandarin, each managed by its respective Hong Kong-based chain, are recent additions to Makati's central scene . . . . Inter-Continental Manila, in the Makati Commercial Center, was Makati's first hotel, and is still a major five-star gathering point . . . . In Baguio, the Hyatt Terraces Baguio in the breezy Cordillera Mountains is *the* place to stay . . . and for a complete getaway, there's the Davao Insular Inter-Continental Inn in a totally tropical setting on the island of Mindanao, with resort facilities—pool, tennis, mini-golf, pelota—ninety minutes by air from Manila.

## PRE-TRIP TIPS . . .

The Philippines' best season (warm but breezy) is November-February; late spring tends to be the hottest, most humid; and June to October is rainy season, when the typhoons come . . . . Any season, pack lots of cottons (but save suitcase space to buy more); a light sweater or shawl for indoors (air conditioning is ubiquitous—and intense); "dressed," even glittery, clothes for evening (dressing up is a Manila delight); swimsuits; pants suits or cool dark cotton dresses for sight-seeing.

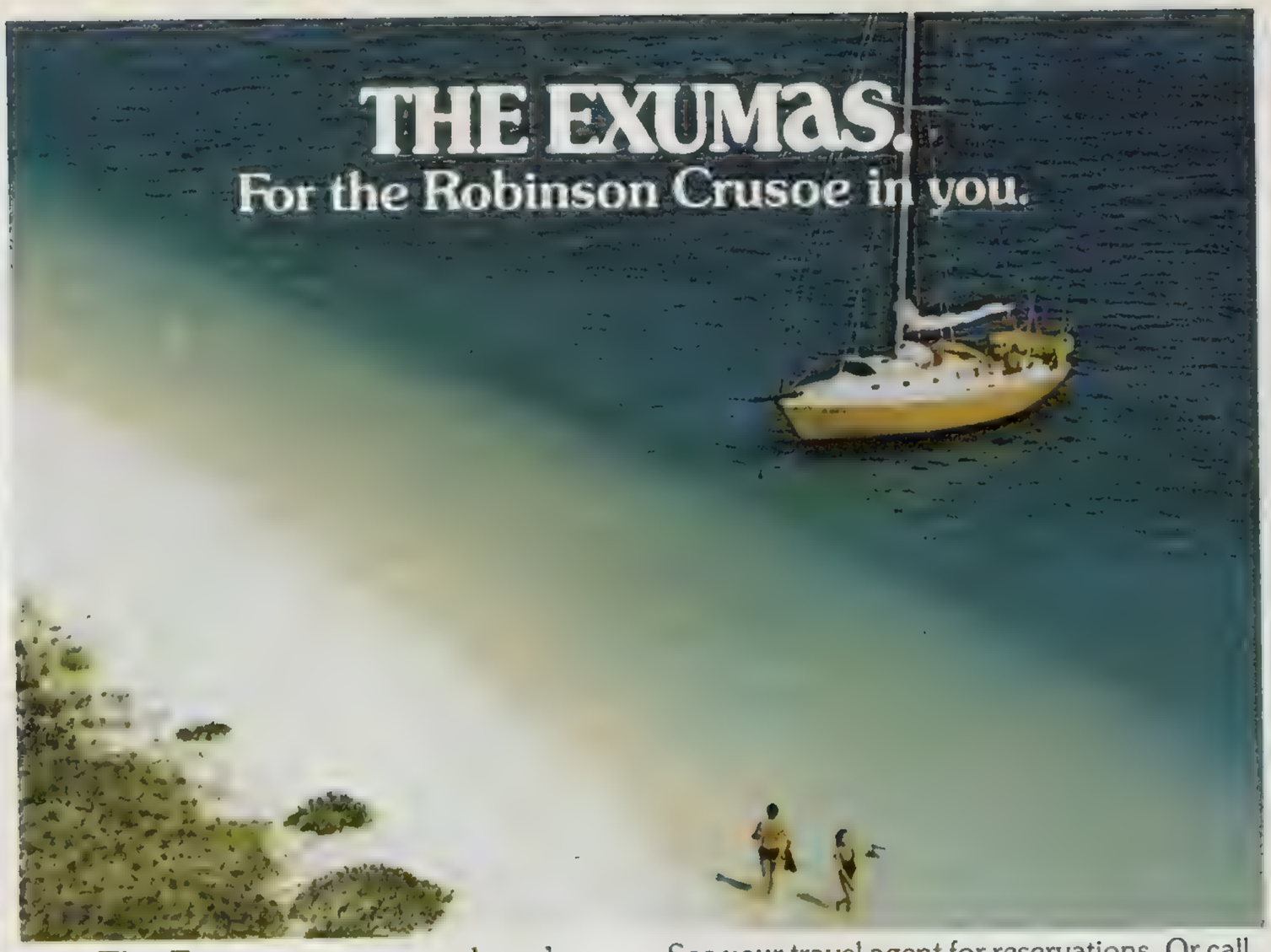
## EASY FLYING . . .

The configuration of the First Class section of Philippine Airlines' 747s is like a duplex: living room and dining room on one level . . . and a mini-dormitory upstairs with full-length beds, white sheets, blankets. The fourteen upstairs "Cloud Nine Skybeds"—separated for privacy by partitions—are allotted to First Class passengers on a first-come, first-served basis. (A skybed adds $75 to the cost of a First Class ticket.)

Every evening, a Philippine Airlines 747 takes off from the West Coast for Manila: four times a week from San Francisco, three times from Los Angeles. The fifteen-hour flying time evens out pleasantly: After a 10:00 P.M. takeoff, drinks and dinner fill the five hours before landing in Honolulu. During the one-hour stopover, passengers walk around the airport, enjoy the soft Hawaiian night air.

On reboarding the plane, passengers serve themselves from a lavish cold buffet—a nice idea allowing everyone the choice of eating whatever and how much they wish . . . or of immediately stretching out for the ten-hour night flight to Manila. On the westbound journey, planes cross that invisible frontier, the International Dateline, and lose a day: a Wednesday evening flight from the mainland touches down in Manila at 7:00 A.M. on Friday. Eastbound flights make up the time loss, arrive practically *before* they take off!

In addition to First Class, Philippine Airlines' 747s include forty-eight seats in Executive (business) Class—plus 315 coach seats. Philippine Airlines operates tours all across Asia—Hong Kong, Bangkok, Jakarta, Singapore, Mainland China—as well as mini tours to the lovely Philippine Islands. MABUHAY! . . . Welcome! —D.M.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TAXES

# Can you expect an IRS audit this year?

## A few ways to figure out the odds

BY JULIAN BLOCK

Now that the April 15 tax deadline is past, the question of an audit is bound to be on every taxpayer's mind. Although there is no surefire way to predict whether or not you will be singled out by the IRS, there are some guidelines worth noting. One indicator to keep in mind is how your itemized deductions compare with the average amounts claimed by others in your income category.

Take a look at the following IRS table—based on returns filed for 1980—to see how your deductions stack up against the averages in terms of "adjusted gross income" (AGI): the figure you report after deducting outlays for such items as business or moving expenses, but before claiming any itemized deductions.

These averages can provide an important clue to your chance of an audit. The odds are greater if your deductions stand out as unusually high, even if you have actually spent and can account for every dollar claimed. Worse still, above-average deductions might prompt the IRS not only to question other items on your return but to look at your returns for earlier years.

If you find that your itemized deductions fall well below average, perhaps you've overlooked some important deductibles, such as transportation to get medical treatment, or to do volunteer work for charitable organizations—there is a long list of possibilities.

Don't fall for the myth, popular among taxpayers who fear an audit, that early filers run less risk than late filers. They reason that the IRS pays less attention to early returns because it expects cheaters to hold off filing until the last minute. According to another myth, it's those with the foresight to file as late as possible that stand more chance of escaping an audit because their returns will be buried in the April 15 avalanche.

But the IRS says, and knowledgeable tax pros agree, that it makes no difference whether you file early, in-between, or late. All returns, regardless of when filed, go through IRS computers that look them over for errors in arithmetic and also single out returns most ripe for audit on the basis of top-secret calculations that assign scores to various items. High-scoring returns, along with some chosen purely at random, are then scrutinized by IRS agents to determine which ones should actually be audited.

A final reminder. Just because you claim average deductions does not preclude the possibility of an audit. Hang on to receipts, checks, and other records to back up your deductions—or there could be trouble ahead. ▽

| AGI | AVERAGE DEDUCTIONS | | | |
|---|---|---|---|---|
| *(in thousands)* | *Medical* | *Taxes* | *Contributions* | *Interest* |
| $10– 12 | $1226 | $1005 | $ 594 | $2201 |
| 12– 16 | 1078 | 1205 | 564 | 2401 |
| 16– 20 | 741 | 1393 | 593 | 2608 |
| 20– 25 | 664 | 1719 | 615 | 2782 |
| 25– 30 | 604 | 1997 | 666 | 3004 |
| 30– 40 | 543 | 2492 | 808 | 3342 |
| 40– 50 | 562 | 3258 | 1084 | 3901 |
| 50– 75 | 727 | 4425 | 1539 | 5075 |
| 75–100 | 790 | 6516 | 2632 | 7286 |
| 100–200 | 1167 | 9639 | 4605 | 9844 |

**Julian Block** is the author of *Tax Saving: A Year-Round Guide* (Chilton Book Co.).

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# VOGUE'S View

*Thirty years of Givenchy... new short PM dresses... riveting new Paris designer*

**Edited by Mary Russell**

## *The hottest new fashion talent in Paris, Azzedine Alaïa—a diminutive dynamite with riveted leathers*

# Ooooo La-La AZZEDINE!

zzedine Alaïa. It's hard enough to pronounce his name, even harder to find him, but all of a sudden everyone is agog over Azzedine. The diminutive Tunisian-born but thoroughly French designer works out of his small apartment in the chic seventh arrondissement of Paris where, in the back room, five loyal helpers spread black leather on long tables and patiently hand-punch thousands of metal rivets along the edges of the pleated belts, dresses, jackets, skirts, and sexy gauntlets that will adorn his faithful following.

He has been in Paris for the past thirty years, having worked for the late Christian Dior, and has never wanted to do large lavish collections. He is a one man band and takes care of every facet of his small atelier. He receives clients and press in his tiny salon where women tear off their clothes to try on his latest "merveilles." Though industrial zippers and rivets were around in the 'sixties, Azzedine's use of these elements has a completely modern, even a romantic, feeling. His clothes are really one-of-a-kind; each piece takes several days to make.

Azzedine is fascinated with the cut and construction of clothes, adores black, and gets many of his ideas while walking along Paris streets and riding the Metro. He laughingly says that Parisian elegance means "having a whimsical derrière." And the cut of his skirts and dresses certainly attests to this theory. His knee-length skirts fit the body like gloves. In addition to his already-copied riveting, Azzedine is playing with string netting mounted on leather for charming summer belts and with waist cinches made of brightly colored raffia.

*("View" continued on page 220)*

Nighttime Azzedine, *top*: Black knit bat-wing shirt, split chiffon skirt with golden riveting. Summer Azzedine, *below left*: Black topstitched poplin "suit" with waist cinch in natural hemp. Classic Azzedine, *below right*: His "little black dress" in black cotton knit with new "net" peplum belt

Azzedine with his dog "Pat-a-Pouf" and Marisa Ingri in his riveted black leather suit

STEVEN MEISEL

Photographer: Patrick Demarchelier; Nightgown: Sami for Savage Designs; Earrings: Marsha Breslow

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# CAMISOLE DRESSING

THIS SUMMER'S ANSWERS—FOR EASE, COMFORT, A GLIMPSE OF SKIN: SLEEK TANK TOPS, SKIMPY UNDERSHIRTS, DELICATE LACY CAMISOLES

ANDREA ALBERTS

Some of this summer's prettiest, most seductive looks start with a camisole. A feeling for camisoles has been in the air for some time—since Ralph Lauren and Perry Ellis showed charming sleeveless tops with their collections last summer—but this year the look has really taken off. Sonia Rykiel showed lace-trimmed crêpe de Chine camisoles with her famous knits, even under her velours warm-up. Norma Kamali's doing cotton-stretch tank suits to wear on their own for exercising or as a base for something more. Young women make some of the best camisoles by trimming Fruit of the Loom undershirts with lace. The sexiest tank, though, is at Saint Laurent—a slinky black silk charmeuse "shell" scooped very low in front. The appeal of camisole dressing? It's what's best about all summer dressing: ease, comfort, and bareness. *("View" continued on page 223)*

*Left: the slinkiest tank anywhere—found, where else? at Saint Laurent—a cool "slide" of black silk charmeuse that caresses the body. The white ribbed man's cotton undershirt, right, though utterly 1980s in spirit, was photographed in Paris in 1930 by Jacques-Henri Lartigue*

*Right: The charm of a too-big white shirt, from British Khaki by Robert Lighton, worn over a sexy black lace camisole, by Samantha Robbins for Sami. Far right: Sonia Rykiel's lacy tank top.*

*Top: Whittall and Javits' white camisole with delicate sequin insert softens a pair of blue jeans. Middle: Norma Kamali's black tank suit—the base for a dozen variations. Above: The camisole as mini dress—an extra large Fruit of the Loom man's white undershirt.*

Hair by John K. Jebrew, makeup by Angelica Novaes, both for Xavier NY, details on page

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Midori Daiquiri
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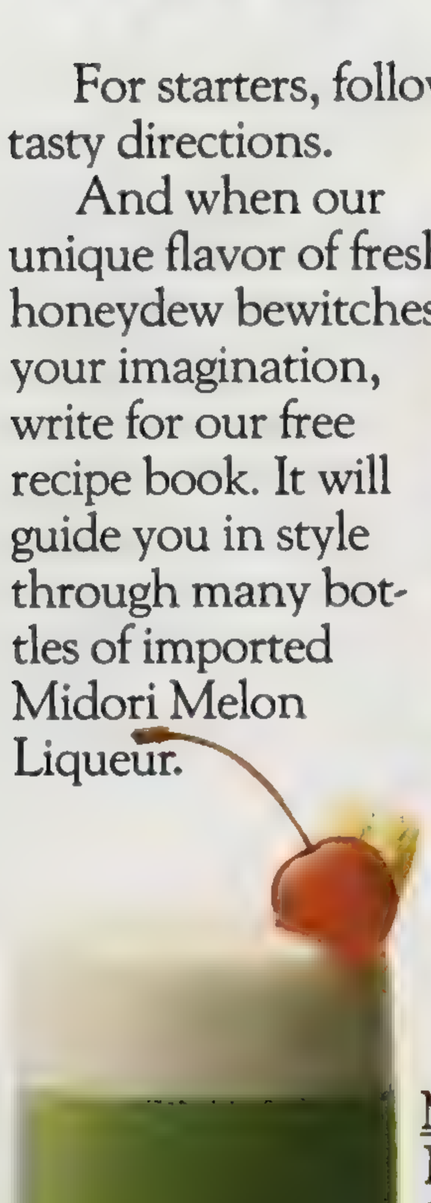
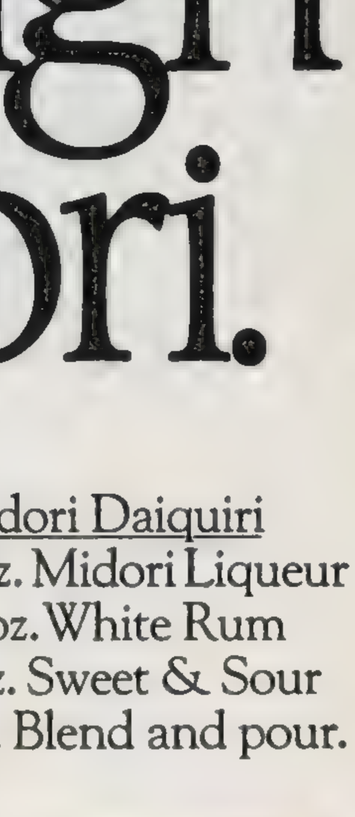
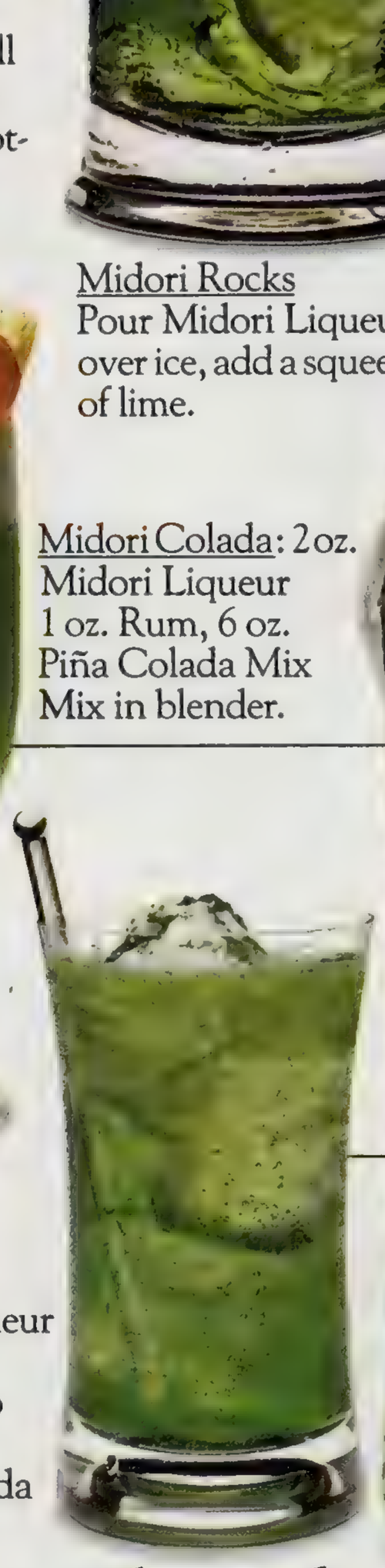
½ oz. White Rum
1 oz. Sweet & Sour Mix
Mix. Blend and pour.



Midori Colada: 2 oz.
Midori Liqueur
1 oz. Rum, 6 oz.
Piña Colada Mix
Mix in blender.



Midori Sour
1 oz. Midori Liqueur
2 oz. Sweet & Sour Mix
Blend and strain.



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Pour Midori into tall glass filled with ice. Add soda and stir.

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VOGUE'S

# View

## SHORT EVENINGS

**One thing a woman is always looking for: a short pretty evening dress**

*Valentino's dress and jacket*

*Cardin's whirl of pleats*

*Dior's evening suit*

*Ungaro's pattern play*

*Galanos: white elegance*

Suddenly, heads turn when a woman enters a party in a short evening dress. It's a sign of the times. With skirts inching up for spring and summer, the short evening dress, elaborate or not, looks "right" for the theater, or black-tie dinners, even for dressed-up non-black-tie evenings.

The move to short evenings is happening everywhere: Couture designers in Paris, and many American designers, showed delicious leggy short evening dresses, some well above the knee, dresses that are replacing some of the more formal long looks of seasons past. Dresses that take a different kind of shoe or stocking, either sheer black or natural or a bright color to take color down to the foot. Shoes can be heeled pumps in matching or deliberately unmatched tones, or a pair of metallic strappy sandals. "Men love short dresses," one woman remarked, "and I am longing to buy some high sexy heels after wearing boots all winter."

Skirts are bubbled or full, classic or narrow. Some dresses are really dinner suits. Others have short jackets or coats. For all, the message is clear: short, dressy, lots of leg!

*("View" continued on page 224)*


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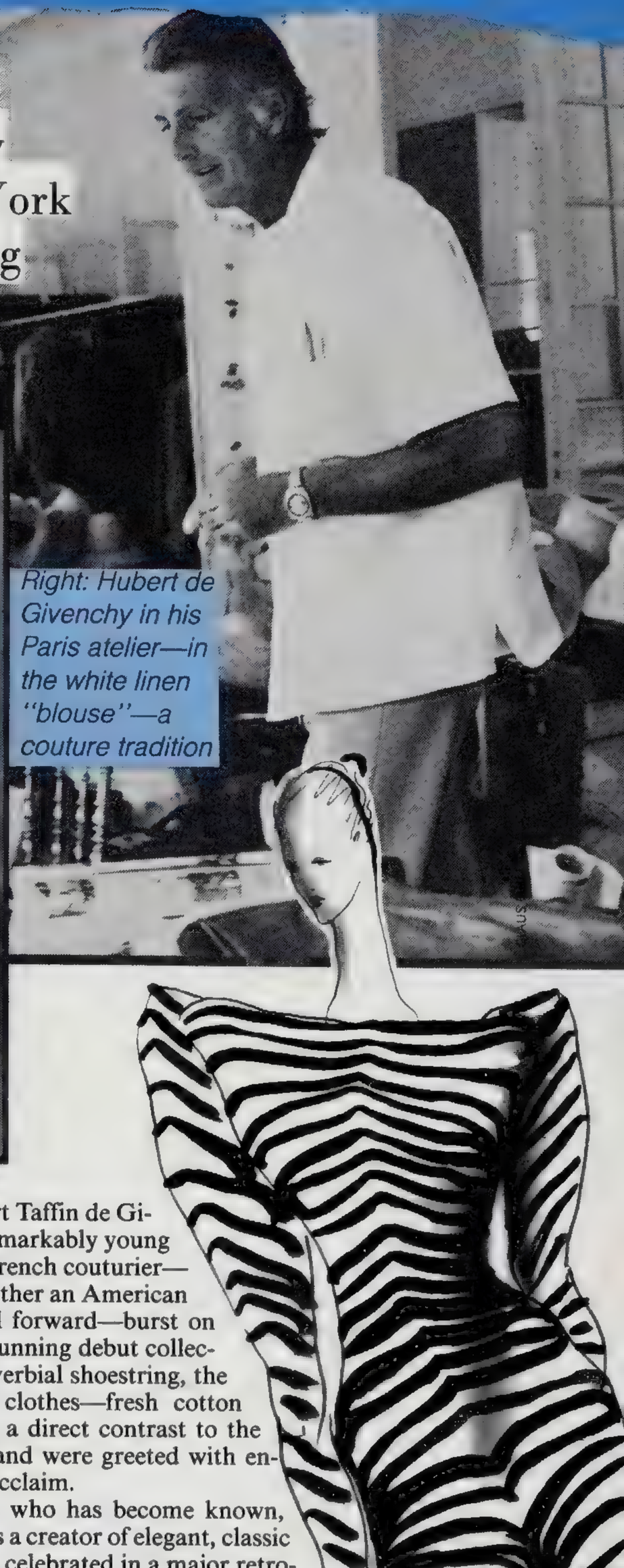
# THIRTY YEARS of GIVENCHY

Marking Givenchy's thirtieth anniversary year, a major New York retrospective opening this month

*Right: 1982 couture black leather blouson jacket; center right: Audrey Hepburn in his beaded evening dress, Vogue, October 1966*



*Right: Hubert de Givenchy in his Paris atelier—in the white linen "blouse"—a couture tradition*

n February of 1952, Hubert Taffin de Givenchy, a tall (6′6″) and remarkably young (just turned twenty-five) French couturier—described as looking like either an American movie star or a basketball forward—burst on the fashion scene with a stunning debut collection. Financed on the proverbial shoestring, the inventive, young-spirited clothes—fresh cotton separates mostly—offered a direct contrast to the then-reigning New Look and were greeted with enthusiasm and immediate acclaim.

This month, Givenchy, who has become known, over the last thirty years, as a creator of elegant, classic clothes for beautiful women, is being celebrated in a major retrospective show at the Galleries of New York's Fashion Institute of Technology, appropriately titled—*Givenchy: Thirty Years.*

The exhibition, in the works for nearly a year, displays a spectacular array of both modern and vintage Givenchy clothes, arranged, interestingly, not by year but in counterpoint: depicting the designer's continuing dedication to a few ever-evolving concepts of shape and design. The pieces themselves have been gleaned from institutions all over the country—as well as from the personal collections of about forty of the designer's private clients: among them close friend Audrey Hepburn (whose name has been synonymous with the Givenchy style since he began designing both her private and film wardrobes and who is serving as honorary chairperson of the event), Doris Duke, Mrs. Paul Mellon, and Mrs. William McCormick Blair.

Givenchy himself is taking an *("View" continued on page 226)*

TONY VERAMONTES

*Above: a flirty above-the-knee ruffled dress, from the most recent couture collection*

DOMINIQUE NABOKOV

*Above, one of Givenchy's favorites—narrow gold jersey and black silk satin zebra stripes; Vogue, June 1981*

Behind all that
understated elegance,

we know you like
a little Touch of Gloss.

Quiet cashmere on the outside, a shining example underneath. That's you in Touch of Gloss. A polished example of how a bra can be seamless and classic without being the least bit boring. Notice the lacy interest level to which it plunges. Shown, the Contour, style #1280. White and beige. Also in soft cup and padded. We know how you feel inside it all. And we know you want a bra that goes with the feeling.

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# VOGUE'S View

## GIVENCHY

**Classic Givenchy shapes were reprised in the current collection: his blouson, chemise, the "balloon"**

DOMINIQUE NABOKOV

*Above: Audrey Hepburn in Givenchy's black evening dress, "Breakfast at Tiffany's," 1961*

active role in the exhibit's preparation, attempting to present each look as it was originally shown—with accompanying hats, shoes, and other accessories. When originals cannot be located or restored, Givenchy and the FIT staff are recreating the clothes, going back to his own old drawings, photographs, and patterns. "It is fascinating work to be involved in a retrospective during my own lifetime," he said, "and, it is unique. If I find a dress, and the hat is missing, there is the possibility of repeating the look accurately, because I can remember the way it was originally shown. Along with accessories goes the recreation of the right look of makeup and hair."

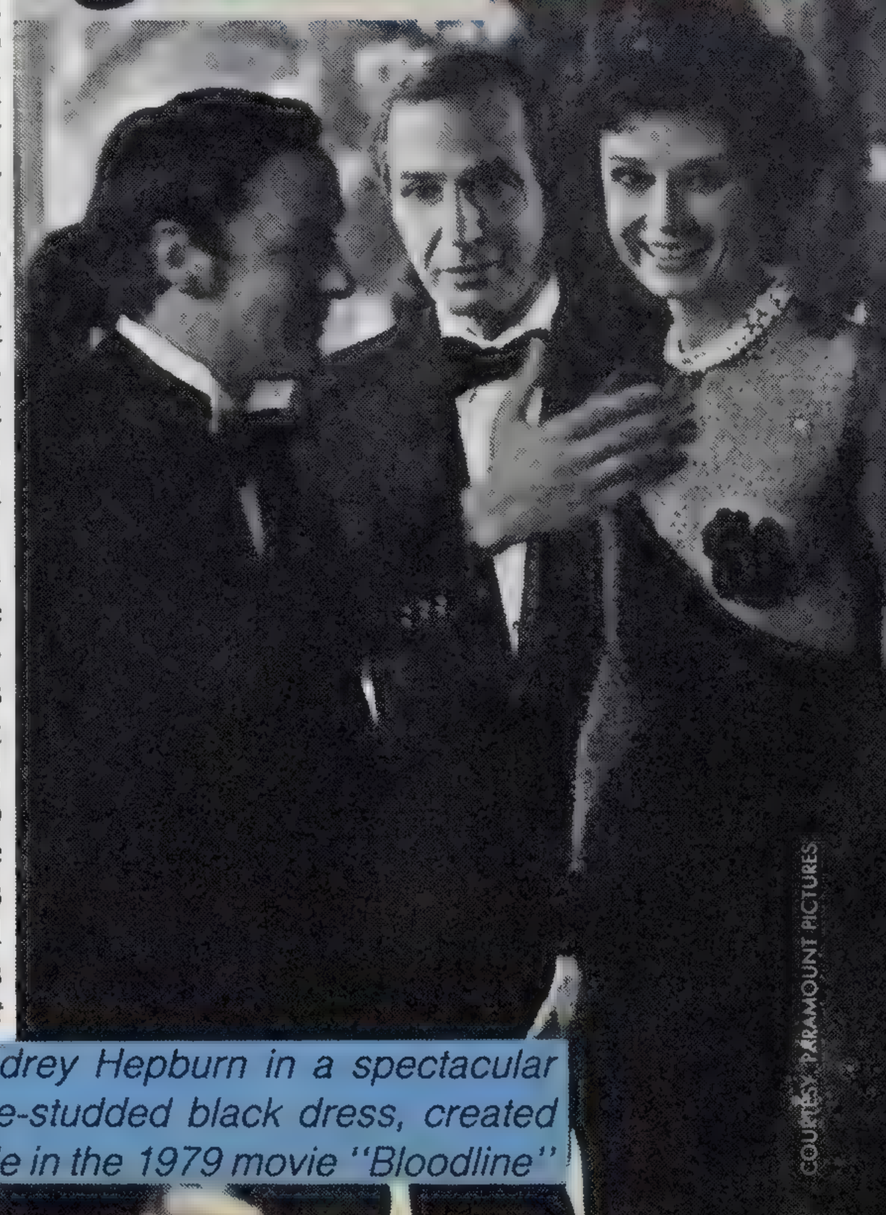
His involvement with the retrospective has had a direct influence on the clothes in Givenchy's most recent couture collection. Certain shapes were unmistakably "classic" Givenchy. "Just before I did the collection, I thought, why don't I try to do a 'retro' of my own work, but in a modern way. To take certain shapes—the balloon skirt, the chemise, the big blouson, and not to copy but to reinterpret. To take a dress like the one I did for Audrey in *Sabrina,* and do a modern version of it with the same feeling, the same spirit." (Opening night of the FIT presentation, the current Givenchy collection will be staged, showing, for example, the 1982 blouson dress along with the original that inspired it.)

Many of the world's most sophisticated women have been dressed by Givenchy, since he loomed as heir apparent to mentor Balenciaga: Gloria Guinness, Babe Paley, Princess Grace. The Duchess of Windsor wore his "hot pants" to her thirty-fourth anniversary party; the 1960 Presidential elections were said to have installed a Givenchy fan in the White House. Among his most memorable looks: his famous "Bettina" blouse with its huge ruffled sleeves (1952), the liquid black chemise dress designed for Audrey Hepburn in *Breakfast at Tiffany's;* "bubble" coats (1958-60); his princess silhouettes, and tailored, hip-draped sheaths.

*("View" continued on page 228)*

**"Givenchy: 30 Years"—the Galleries at the Fashion Institute of Technology, NYC, May 11–Oct. 2**

*From the current couture collection, left, stripes, bloused to the hip; far left, his new blouson suit*



COURTESY PARAMOUNT PICTURES

*Right: Audrey Hepburn in a spectacular rhinestone-studded black dress, created for her role in the 1979 movie "Bloodline"*

# SHALIMAR

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PARIS

VOGUE'S

# View

## PEOPLE IN **FASHION** ARE TALKING ABOUT **WHAT'S COMING...**

*New jewelry, sunglasses, swimsuits—some of the year's best... summer dressing, if you're thinking about fall...what's next—after gold—for night*

People are talking—as they inevitably do, at this time of year—about some changes for fall; one woman in fashion—considering the changes she's seen—says she'll look at clothes somewhat differently this summer, too. Her recommendations: Buy a pair of high-heeled shoes for night—and get used, once again, to walking in them; buy clothes in darker colors, in black and white; find ways of wearing your hair off your face; find tops that are big, skirts and pants that are narrower. Her notion of the best buy? A blouse with a high collar: one that is cotton, or certainly in a crisper fabric than crêpe de Chine, to open at the neck this summer, button up with scarves and jewels in the fall.

The French call it "le smoking," we know it best as "black tie"; by either name, it's everywhere, now, in fashion: a way of dressing at night, for a woman, that somehow has the look of a man's dinner suit. Saint Laurent has long shown one or two in his collections; but in his last couture collection, it was there in masses—his inspiration for suits; this fall, in the U.S., tuxedo-dressing is as prevalent—and varied—as nighttime gold was last year. You see a breadth and depth of tux influences—everything from beautiful black ribbon-striped pants and jackets to Oscar Wilde black-tied white blouses to tux-style bathing suits. Done well, there's a neatness, and familiarity; taken too literally, a woman looks like a comic figure—fast. What's key: some feminine element—a short skirt, an unexpected fabric; you add high heels, sheer dark stockings, or masses of hair.

*Clearly, the influence of dance clothes—warm-ups, sweat clothes, and tights—is conquering the world of at-home dressing; this winter, you saw it taking over ski slopes as well. Seen in Aspen, on young women, lots of personal style . . . and most of it was taken from some kind of "dance" style: oversized tops, "sweats"—both tops and bottoms, leg-warmers that these young women would layer over ski pants, over jeans, even leg-warmers with tights and a short flippy skirt on warm ski days. . . . In this summer season when you find plenty of dark clothes and lots of black clothes, how much color do you want? One woman's idea: She's putting a bright blue lizard watch strap—on her classic gold tank watch.*

**"Honest, good-looking, non-gimmicky-swimsuits that you can really swim in"**

**Architectural, sculptural—call it what you will, there's a clean-looking, highly structured style now that's showing up in everything from suit jackets to neck chokers to sunglasses' shapes. In sunglasses, "architectural" may translate as lenses and frames molded from a single piece of colored Lucite . . . or black-lensed glasses with standout bright-metallic sculptured frames. The look? Sometimes sci-fi, sometimes punk-ish; always, these are sunglasses to have fun with, not wear every day. . . . In a totally other direction, some of the best-looking classic glasses around: Bausch & Lomb's new aviators—part of their Ray-Ban Leathers Collection, their frames with racy black- or brown-leather trim. . . . Perhaps it's a sign of the economic times we're in, but in everything from sunglasses to electronic gadgets to classic Burberry gabardine trench coats, you see an abundance of black. When clothes—when almost anything—comes in black, it seems, there's immediately a more finished—shipshape—look; one that's clearly striking designers, in every area at this moment, as a look that makes sense.**

*WHAT'S COMING? TWO—TOTALLY DIFFERENT—STYLES OF JEWELRY: ONE CLEAN, FUTURISTIC; THE OTHER DECIDEDLY BAROQUE; ONE WITH THE COLDNESS OF SILVER OR ODD METALS LIKE TITANIUM, STEEL, OR MATTE CHROME; THE SECOND, MADE WITH JEWEL STONES AND WARM GOLD. COME FALL, YOU'LL FIND SOME HALF-MOON CUFFS IN CLEAR LUCITE OR BLACK PLASTIC, HIGH-TECH DROP EARRINGS, BIG TIRE-SHAPED BRACELETS OF EBONY AND IVORY WORKED IN GRAPHIC DESIGNS. THE OTHER DIRECTION? GOLD CHAINS, FILIGREE WORKINGS, EARRINGS WITH FAUX JEWELS IN BRIGHT COLORS AND RENAISSANCE SHAPES. WHAT THESE STYLES HAVE IN COMMON IS A CERTAIN NOTICEABILITY; THIS ISN'T DISCREET JEWELRY THAT DISAPPEARS. . . . AT A TIME, NOW, IF YOU LOOK FOR A BATHING SUIT, YOU MAY FIND SOME OF THE BEST SUITS OF THE YEAR: BIKINIS, MAILLOTS IN SOLID COLORS, WITH GREAT—NEVER VULGAR—BODY SHAPES. CLEARLY, THERE'S LESS OVERT "DESIGNING" IN THESE SUITS: IN NORMA KAMALI'S COTTON-LYCRA BODY SUITS IN DEEP COLORS; IN CONNIE BANKO'S CLEAN, NON-GIMMICKY MAILLOTS IN BEAUTIFUL BRIGHTS. THE IDEA: HONEST SUITS TO SWIM IN, NOT TO WEAR FOR COCKTAILS. . . . IF YOU'RE SETTING UP YOUR CLOSET FOR SUMMER, AN IDEA THAT WORKS: LAY OUTFITS—WITH BELT, SHOES—ON THE FLOOR, AS THOUGH ON A "DUMMY"; FOR REFERENCE (LINDA RONSTADT DOES IT BEFORE TOURS), TAKE POLAROID PHOTOGRAPHS OF WHAT WORKS. UNNECESSARY PIECES GET CLEANED OUT OF THE CLOSET. WHEN YOU DRESS, YOU'VE A PLOT IN YOUR HEAD.* —KATHLEEN MADDEN

# "It looks like a Tia Maria night."

The sky has turned that gorgeous shade of amber and copper. It reminds you of other evenings begun this way.

It reminds you of Tia Maria, the delicious imported liqueur that's the color of a delicious sunset.

Tia Maria—smooth and mellow. Its color is to its taste what sunset is to night. A glowing promise of what's to come.

Send for tempting Tia Maria recipes, W.A. Taylor, 825 S. Bayshore Dr., Miami, Florida 33131.

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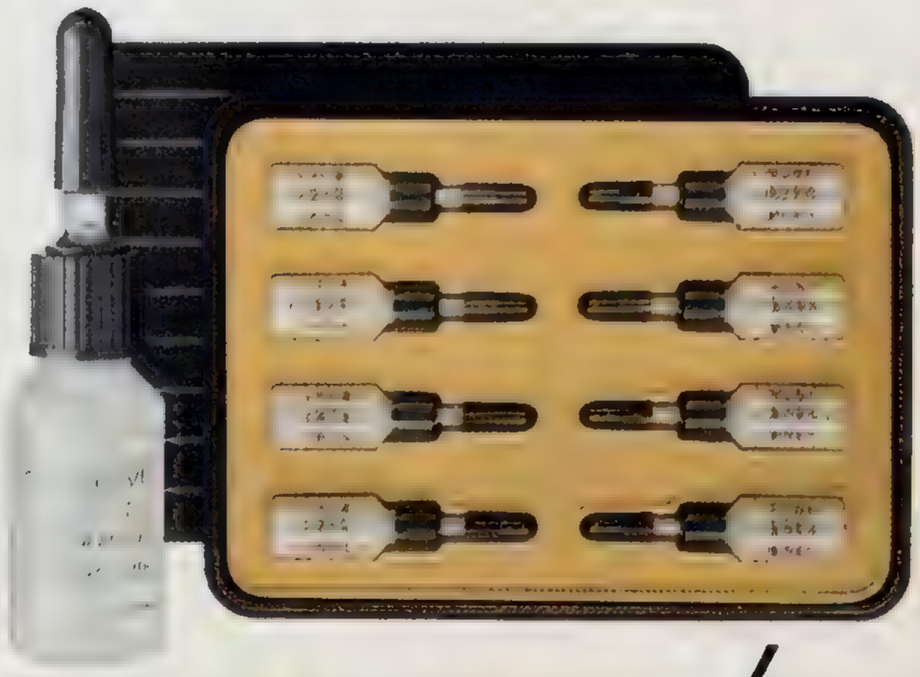
A new intelligence in skin care.



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PRESCRIPTIVES

# THE BEST OF THE BEST OF SUMMER

## THE DIFFERENCES THAT COUNT IN FASHION AND BEAUTY

The good news: that warm weather is more than a distant promise, that for most of us the time has finally come to move into a different way of dressing. Better news: if you know what to look for—and this issue is the perfect guide—this summer offers distinctive options. What you'll find—dressing that has all of the season's natural ease and a little more—more in the way of polish and crispness and style. The best news: it's a summer where the differences that count are differences that add delight.

**The shade of difference this summer—black:** it's the season's strongest "color" and now it's at its peak. Black that can do anything, go anywhere depending on the texture and the shape. Its impact is undeniable and you see it in everything. You'll see the new narrowness—an inverted pyramid shape—bigger, broader, softer on top, held from the hip—in a dress . . . in black. Or the easiest pyjama—a strapless top (another shape to keep your eye on now) and soft harem pants . . . or the shortest skirt and sequin-dazzled tank top . . . or a wonderfully bare big-evening dress—shirred, one-shoulder . . . or the perfect linen day dress—all of them, in black. It's *the* most pervasive theme.

**The gleam in summer's eye: a new opalescence**—unblatant, burnished colors, provocative in a quiet way. An opalescence that gives another dimension to make-up, accessories, clothes . . . another dimension to color itself. There's a constant beat of opalescent shimmer in summer's prettiest makeups—thinly-textured makeup in one of two pale palettes—peach or mauve-pink. Color you see primarily on eyes and lips—the main areas of interest—and color that works perfectly with black. . . . The opalescent finish in accessories turns the look of a cuff, a sandal, even a leather belt . . . and more frequently, the look of charming, offbeat sunglasses—high-tech shapes in shimmered shades of terra-cotta, yellow, blue, purple. Most unexpected: the opalescent finish in "real" clothes—the opalescent lavender of a blouson jacket that becomes a unique accessory in itself—especially with black or with white.

**A good idea that's gotten even better this summer—warm-up dressing.** Now, with a different sophistication—the difference that comes when a velours blouson and jogging pants are striped in bronze and worn with a black lace camisole. Or the difference of hip-yoked warm-up pants, shirred at the ankle, with a matching snap-front blouson—in thin white cotton sheeting. There is also a different body consciousness to these clothes—one that takes its cue from the dancer's world—a low-cut one-piece unitard to wear as a base for dressing or on its own . . . the sleekest-fitting tank tops—cut in low U-shapes—with warm-ups that are shirred from knee to ankle. In addition, there are wonderful pieces that have the same feeling without being from the same active sources. Best example: a white cotton turtleneck tunic—long enough, roomy enough—to slide over pants, shorts, skirts, over bare legs—it's something that never quits. What makes this whole category of "non-dressing" dressing so appealing in summer? For one thing, it goes with the casual indoor/outdoor mood of the season. And for another—all of us have more opportunities to dress this way in summer—early in the morning, after work, after a swim, easy evenings around a house.

**Spectator dressing is at the top of its form this summer.** Clothes that are uniquely American in their unaffected, relaxed quality and uniquely warm-weather in their cleanliness and freewheeling spirit. By spectator dressing, we mean clothes that haven't been designed for the active-sports/rugged side of summer or for big-city life and work, but clothes for in-between times and places. Dressing for country/beach resorts, for tropical cities, or for situations that evoke the same feeling—and set up the same demands.

What to look for: white, and more white. White with blue, or with one strong shot of color, white with khaki. Tops—jackets and blouses—have more softness, a bigger scale, more design—with a more classic and narrower approach to the pants and skirts that go with them. In looks like these: a big-sleeved cotton blouse in regatta stripes of blue and white with a narrow front-buttoned white linen skirt . . . a soft, slide-y T-shirt and vibrant print sarong (summer's best short-skirt shape) . . . a big cowl-necked white knit tunic and pull-on pants . . . an oversized white linen safari shirt with matching trousers—the essence of clean, classic spectator dressing.

**A summer perennial: the question of a dress.** And it *is* true—you are more likely to find dresses in warm weather—and to find them more appealing. This summer, a greater effort has been made in that direction with more dresses to choose from. The best take their inspiration—and their shape—from something else: a chopped-off caftan in a dazzling silk print for late day and later . . . an elongated blouse-of-a-dress in strong, dark-color stripes . . . an oversized shirt in blue-and-white sheeting stripes, snapped up the front, elasticized at the waist . . . an easy slide-y T-shirt shape, squared in the shoulder. To remember about all dresses: you get that pulled-together look instantly.

**Another summer question—asked more frequently this year—what about short hair?** For many women contemplating such a move, it's summer or never. But the point this summer isn't as much shorter as it is slicker—hair with more control and more smoothness, hair with the kind of line a good cut builds right in. The best length—in the sense of offering the most options—just above the shoulder. The best look—brushed back and up, away from the face. A plus now—it's hair that shows off one of summer's more charming accessories: a new drop earring. These are not wiggly, Greenwich Village, circa 1960 earrings, but modern, stiff, geometric-shaped drop earrings in an interesting color, or in black, or gold. With clothes—necklines—that are clean, uncluttered, it's an earring that can "finish" a look.

**What you don't find in any season is as revealing as what you do:** notably absent this summer—anything droopy, gauzy, wrinkly. There is linen, but it is heavier and gutsier in weight and texture, far less perishable. There are jerseys—matte rayon and thin silk. And sturdier cottons—poplins and drill cloth and the news of thin, crisp, cotton sheeting. What they all share: the ability to maintain a narrow line, a sense of neatness, a racier edge.

**You can look beyond summer into fall**—what you'll also find in this issue, signals of the season to come. It isn't that we're purposely rushing things: we have no control over the fact that you'll find fall clothes in the stores as early as next month. The more you know now—at the earliest—the better your choices will be later, the smarter your fashion investment.

**But fall is still in the "think-about" stage. Summer is here for the taking, for the doing.** And, in the end, the best of the best of summer is in the doing: in making up your mind to enjoy extra hours outdoors; in making better use of better weather; in digging out your favorite sneakers; in finding a funny-charming cotton hat; in wearing bright red sandals; in giving in to the occasional ice-cream cone—all the pleasures that make summer, summer. Whatever you do, wherever you do it—this issue has the kinds of clothes you need—at their best—starting on the next page . . .

Michel Comte

IT'S NOT JUST THE WEATHER.
THERE'S A LETTING-GO IN SUMMER...A FREEING-UP...
A FOCUS ON PLEASURE. ON THE NEXT TWENTY PAGES,
THE PLEASURES IN FASHION — THIS SUMMER'S MOST APPEALING LOOKS,
IN THE MOST APPEALING SETTINGS, STARTING HERE
WITH THE PALM BEACH POLO AND COUNTRY CLUB IN FLORIDA

American women depend on, love, "spectator" clothes: easygoing ... with a "twist." Knockout example: Giorgio Armani's silk-and-Lurex lavender top with pretty sleeves, long ties to hold it close at the waist or hip. About $890. Bloomingdale's; John Wanamaker; Lou Lattimore; Frost Bros.; Fa[illegible]son's, Newport; [illegible] Magnin, San Francisco; Bayuk's; [illegible] po[illegible] Beauty Mate. This [illegible] appealing [illegible] reuves, underplayed [illegible] from Helena [illegible] resort collection. [illegible] hair, Suga[illegible] makeup, George [illegible] details, men's [illegible] coat by [illegible]

SUMMER...

Michel Comte

# THE BEST OF SUMMER: NEW SPECTATOR DRESSING

Here, and on the next six pages, the easy spectator clothes to count on. Restated—in this season's [illegible] shapes, white or strong color—always with a fresh, unaffected charm that's hard to beat. Here—it's a breeze!—Perry Ellis' cotton-knit tunic with a cowl neck, his roll signature sleeves. You see it with the easiest pull-on jogging pants and this summer's accessory delight—a soft, unserious hat. One of the delights at the Palm Beach Polo and Country Club, where these pages were photographed: young people "breezing" (exercising) ponies. Tunic about $46. Saks Fifth Avenue; John Baldwin; Parisian, Birmingham AL; Jacobson's; Neiman-Marcus; Bullock's. The Norma Kamali cotton knit pants, about $40. Saks Fifth Avenue; Woodward & Lothrop; Hattie; Higbee's; Bullock's. Fashion details, men's clothes, last pages

The freshness of the season reflected here in a new makeup that's low-key, interesting, blended for subtlety. Chanel's Glacier, Henna, and Opal eyeshadows, Wine Smudge liner, French Pink lip color and Radiant Pink finishing powder. Makeup, these pages, George Newell (a glimpse of him, *opposite*, on the car). From OMO Norma Kamali, a red nylon jersey top, about $200. OMO Norma Kamali, NYC; Neiman-Marcus, Beverly Hills. . . Terrific version of a classic summer look—the cleanest white linen shirt,

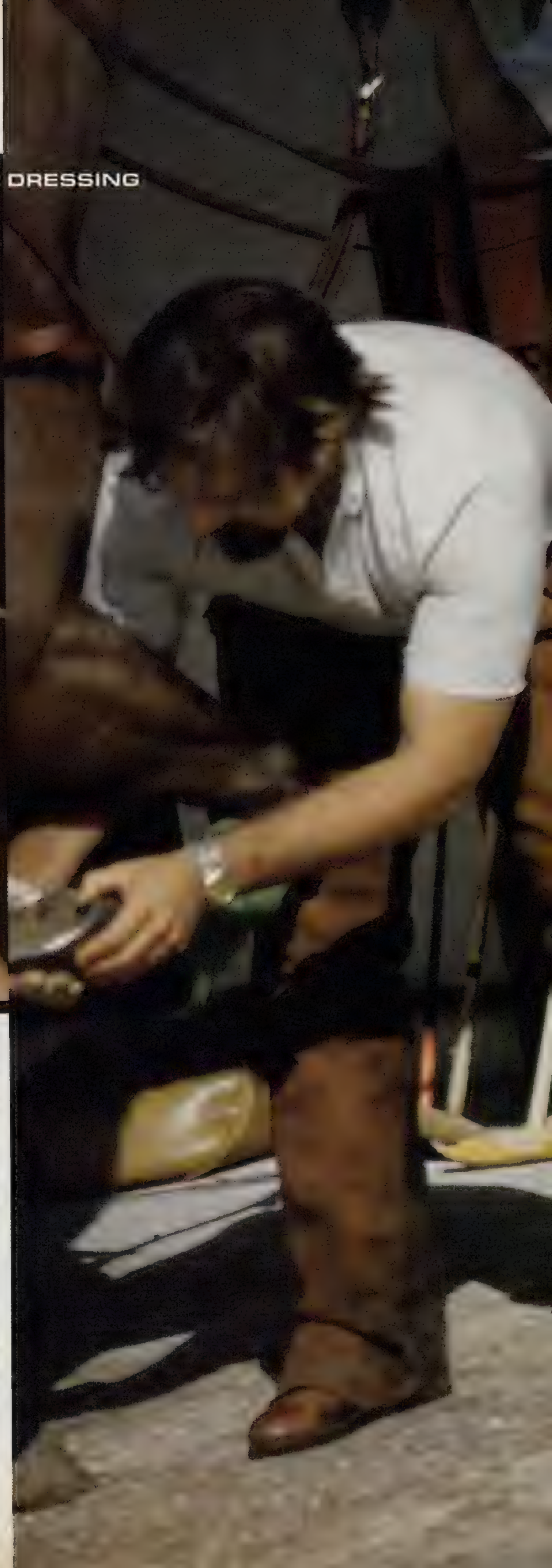
*right*, loosely cut (about $170), cropped pants (about $150), and a long-ish, matching jacket (about $250). All, Donna Karan and Louis Dell'Olio for Anne Klein & Co.; Bloomingdale's; Kaufmann's; Monsieur Boutique; Neiman Marcus; Saks Fifth Avenue; Stanley Korshak; I. Magnin. Background, preparing to mount, polo enthusiast Stig Ylvisaker, Jr. Details, men's clothes, last pages of this issue.

In the grandstands, *above*—and the perfect "spectator" look. Ralph Lauren's blue-and-white regatta-striped cotton shirt—small fitting, with a slight "puff" at the shoulder; a long, soft navy silk neck scarf. And a very narrow front-buttoned skirt in white linen. Shirt, about $158; skirt, about $178. Saks Fifth Avenue, NYC; Brittons, Columbia SC; Polo/Ralph Lauren, Chicago; Swansons on the Plaza; Polo/Ralph Lauren, Aspen; I. Magnin.

And, *opposite,* a wonderful little white cotton knit bateau-neck T-shirt in a terrific—easy—shape. Worn here with a terrific short skirt—an indigo-print silk sarong, "hitched" on one side for the leggiest look. T-shirt, about $44; sarong, about $210. Donna Karan and Louis Dell'Olio for Anne Klein & Co. Saks Fifth Avenue; Kaufmann's; Frederick & Nelson; Liberty House of Hawaii. Fashion details, men's clothes, see last pages.

Michel Comte

# THE BEST OF SUMMER: NEW SPECTATOR DRESSING



**Warm-weather casual standbys, *above,* anytime, anywhere: a big-fitting top in white cotton, easy shorts. This summer's best versions from British Khaki by Robert Lighton, an oversized white cotton poplin shirt with roll-up dolman sleeves. And the best walking shorts—olive green cotton drill cloth, shorter-than-usual, pleated in the front. Shirt, about $52; shorts, about $35. Lord & Taylor; Nan Duskin; Sakowitz; Melons, Los Angeles; Wilkes Bashford, San Francisco; Nelly Stallion, Seattle WA.**

**One of the best casual dresses around, *right:* Norma Kamali's own "classic" dress shape, now in white cotton sheeting—broad-shouldered with a long, full, soft-pleated circle skirt, elasticized at the waist, about $92. Macy's, Herald Square; Saks-Jandel; Burdines; John Baldwin; Dayton's; Balliet's. *Center,* "classics" of another kind: the bright, handwoven Argentine sash, the boot-tucked trousers. Fashion and accessory details, additional stores, see next to last pages.**

Michel Comte

# THE BEST OF SUMMER... NEW BEACH DRESSING

This season designers everywhere focused on swimsuit cover-ups . . . and came up with—a new level of dressing for the beach. The cover-ups are still quick and slide-on easy—but in sophisticated, unexpected ways . . . ways that make them work as "real clothes," anywhere. . . . Laura Biagiotti's wonderful waterproof blouson jacket in nylon (Olmetex fabric, about $395), *left,* over a sleek black swimsuit. Bonwit Teller, NYC; Eleganza, Millburn NJ; Lou Lattimore; Lina Lee, Beverly Hills. . . . And, an oversized square-cut silk dress!, *this page,* from Gianfranco Ferré in high-tech colors and print. Instant impact over his sleek navy maillot, or . . . on its own. Cover-up, about $645. Etro silk . Saks Fifth Avenue, NYC. These pages photographed at The Breakers in Palm Beach. Details, men's clothes, last pages. . .

Beauty Hint:
On the beach, or off, your skin needs a moisturizer. A good one: Adolfo's Body Lotion.

Michel Comte

The prettiest look at the pool—any place it's warm—*opposite:* Krizia's little ruffled wrap dress, belted at the hips. (Cotton fabric by Rainbow.) It was shown over its own striped bikini. Dress, about $396. Suzy, Great Neck NY; Krizia, Palm Beach; Hattie, Birmingham MI; Creed's, Canada. This warm place: The Breakers in Palm Beach. . . . "Dressed" can have a sharper edge. *Above left:* A crisp linen tunic (about $92) and lean pull-on pants (about $112). Pierre Cardin Sportif. Bloomingdale's; R.F.D., Baton Rouge LA; L.S. Ayres; Marshall Field's; Leonard, Houston. . . . *Above right:* The way to have your "must-have" T-shirt and shorts: the shirt very small (about $27) the shorts very short (about $21) . . . both in sweatshirt fabric. The Unicorn & The Rainbow. Tennis Lady, NYC. Concord watch. Photographed at the home of Robert de Balkany in Palm Beach. Details, men's clothes, next to last pages.

Here and on the next four pages, body-dressing that takes its inspiration—and its shape—from active-sports and dance clothes. To wear when you don't need to be "dressed" but want to be in clothes with a definite sense of style. Attractive, comfortable—the appeal is simple, strong . . . . You see it, *this page,* in Sonia Rykiel's jazzy take on a warm-up suit—for summer afternoons, for evening: a long, slouchy cardigan (about $95) and pull-on pants (about $75) in bronze-striped velours. With a lacy black silk satin camisole (about $100). Turnout at Theodore, Beverly Hills. Cardigan and pants at Bloomingdale's; Saks-Jandel; I. Magnin, Seattle. Camisole and top at Lou Lattimore. Camisole and pants at Martha, Palm Beach and Bal Harbour. *Right,* nothing could be easier, more to the point than Norma Kamali's "jumpshorts"—without even a waist—in white cotton knit . . . to wear anywhere it's summer. About $55. Bergdorf Goodman; Kaufmann's; Hattie; Ultimo, Chicago; Bullock's. These two pages, photographed in Palm Beach, at the home of Robert de Balkany. Details, next to last pages of this issue.

From Norma Kamali, one of the major forces behind the active, easygoing style you see on these pages: *left*, a U-neck white cotton tank top (about $16), black pull-on pants, shirred from knee to ankle (about $62). Bonwit Teller; Saks-Jandel; Dayton's. Top at Kaufmann's. Pants at Hudson's. . . . *Right*, leisure dressing in Ron Leal's terms—a 3/4-sleeve tunic (about $30) over pull-on "Capri" pants, banded below the knee (about $38); both white cotton knit. Tyger-Tyger by Leal. Altman's; Woodward & Lothrop; Strouss, Youngstown OH; Marshall Field's; Balliet's. Photographed at the home of Charles Gallant, Palm Beach. Details, men's clothes, last pages.

Michel Comte

To wear for exercise, after a swim—over a bathing suit . . . or over nothing: *left,* a white dolman-sleeve, cowl-neck tunic—oversized but cozy. The Unicorn & The Rainbow, cotton/polyester, about $42. Tennis Lady, NYC; Kreeger's, New Orleans. . . . *Right,* Norma Kamali takes a great shape and does it in all kinds of fabrics—in white cotton sheeting, her bomber jacket (about $72) and hip-yoke pants, shirred at the ankle (about $48). Altman's; John Wanamaker; Saks-Jandel; Higbee's; Dayton's; Bullock's. Photographed at the home of Robert de Balkany, Palm Beach. Details, additional stores, men's clothes, last pages.

- Michel Comte

# signa

**PARIS,** Karl Lagerfeld for Chloé. New line: a poncho dress with an underskirt.

**PARIS,** Emanuel Ungaro. Surprise of color: a black lace evening dress, turquoise bodice.

# Is...fall '82

**What's coming:**

**big soft-but-tailored tops;**

**short, narrow bottoms**

**...legs! A new polish. A racy,**

**upbeat spirit. On the next**

**eight pages—a preview.**

**The signals to watch...**

**the news—from twenty-**

**seven top designers in**

**New York, Paris,**

**Milan, Rome. All**

**photographed**

**on the same American**

**model, Marisa Indri**

**MILAN,** Missoni "Mosaic" knits: soft-shape double sweaters, patterned tights, leg warmers

**NEW YORK,** OMO Norma Kamali: The big shape of a suede jumpsuit, wide coat-jacket

Steven Meisel

Details, last page

signals...fall '82

**MILAN,** Gianfranco Ferre—His oversized asymmetric sweater, slim "striped" leather skirt

**PARIS,** Sonia Rykiel—The body-skimming knits, slim dress, kimono-coat, veiled hat

**PARIS,** Kenzo—A new suit: a city/country tweed jacket, linen blouse, cropped pants

**NEW YORK,** Bill Blass—The contrast of an enveloping cocoon coat over "a little black dress"

Steven Meisel

look for —

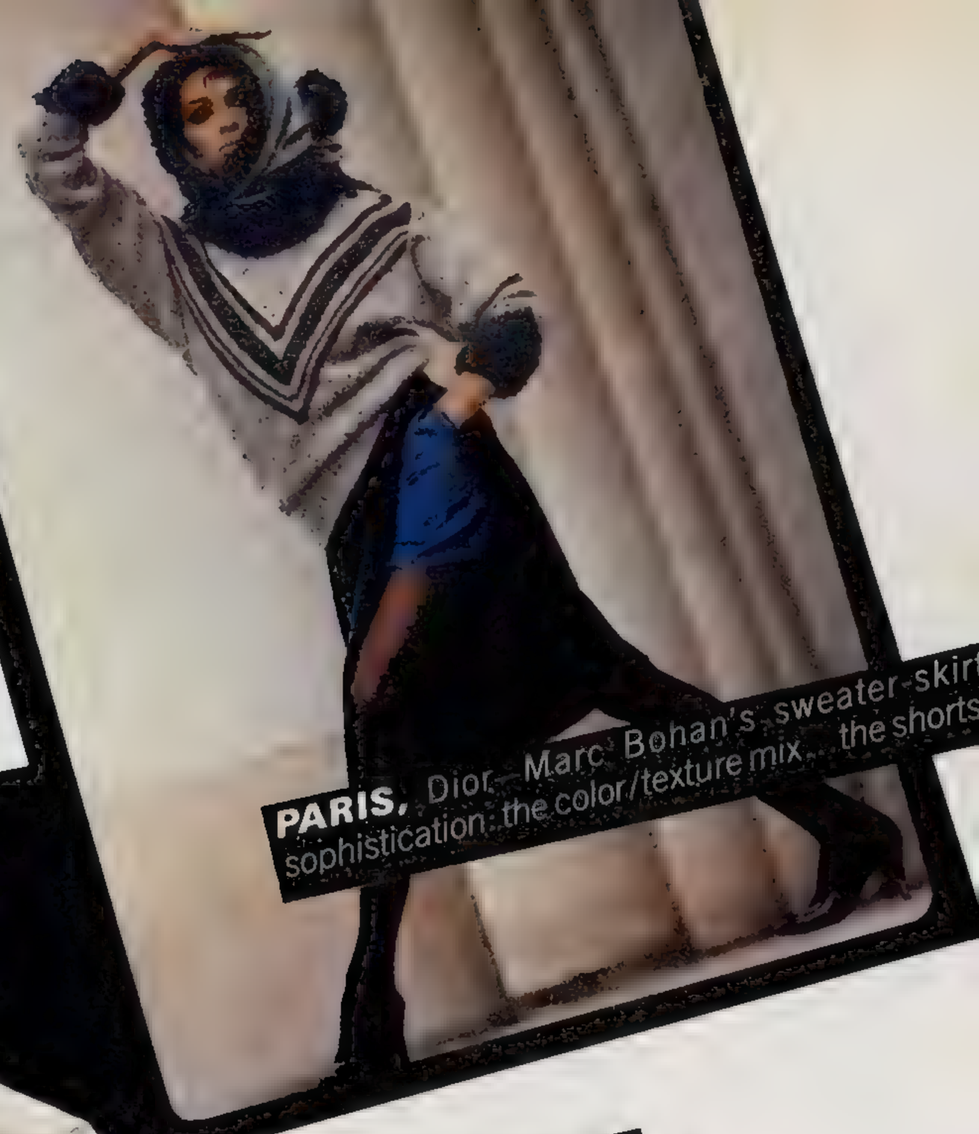
- New shapes: roomy above, with softer, rounder shoulders; a sleek narrow line below.
- When shorter, the length's just above, below, or at mid-knee.
- And three important, influential new trends.

First: a redefinition of "classic"—coats, suits, dresses—always given a new twist by something unexpected in color, or shape, or attitude...

Details, last pages.

# signals...fall '82

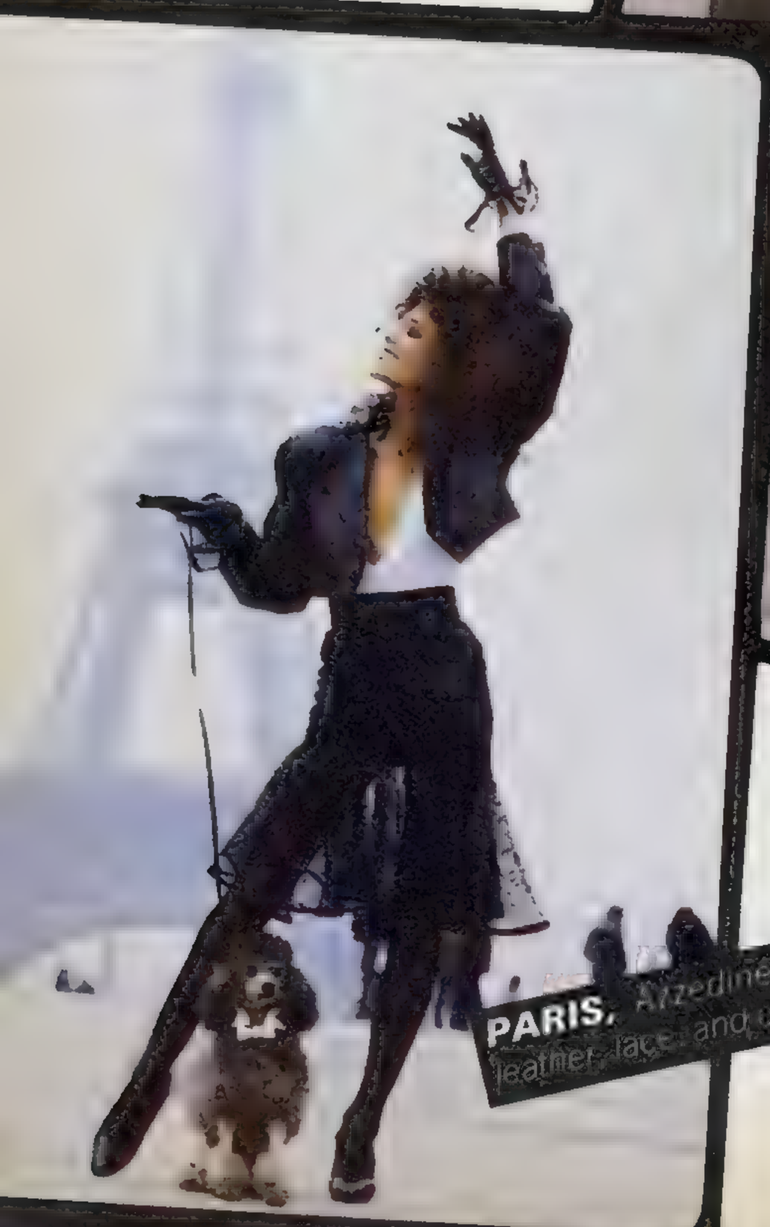
**NEW YORK,** Perry Ellis. The shapeliest tweed jacket, narrowest skirt, the sleekest head.



**PARIS,** Dior. Marc Bohan's sweater-skirt sophistication: the color/texture mix, the shorts.

**NEW YORK,** Zoran. Long, lean gabardine jacket, linen tunic: black and white and minimal.

**NEW YORK,** Donna Karan and Louis Dell'Olio for Anne Klein & Co. What a grey suit is now.



**PARIS,** Azzedine Alaïa. Fantasy smoking: leather, lace and cotton piqué, cut low.

he second trend to watch: An architectural influence in design—almost geometric, with a spare, clean line, a minimal look.

• The third: A more sophisticated approach to city dressing. Unique, luxurious pieces, intricately detailed, worked out with polish, élan. • More news: With the new shorter lengths, a focus on legs. Stockings are black or natural and always sheer. Heels, medium to high...

Details, last pages

**MILAN,** Gianni Versace Under a leather blouson, a "chain mail" blouse

**NEW YORK,** Geoffrey Beene A big mohair evening coat, appliqués, metallic lace

**MILAN,** Mario Valentino Pure dash. A multicolored stenciled-suede suit, big hat, boots

**NEW YORK,** Oscar de la Renta Now a long jacket, slim skirt suit. Always, a special blouse

Steven Meisel

PARIS, Claude Montana — Fabulous leathers ... narrow-at-the-hip skirt ... legs!
ROME, Fendi — A big, big-shape suede poncho, textured for a special effect
MILAN, Luciano Soprani — Unique leather and tweed — a wide-shaped jacket, short skirt
Coming: Black! Black! Black! Dark colors, sometimes accented with brights • Unusual textures • Suède and leather everywhere, in everything. The sleeper: white leather • Big cuddly cocoon or envelope coats • Endless versions of "Le Smoking" • Accessories are starkly modern, or romantic and baroque • Wide belts wrap waists, hips • Also coming: a more detailed report, in the June issue

**NEW YORK,** Calvin Klein. A "new" black suit: fitted, sophisticated, feminine

**ROME,** Laura Biagiotti. Softened "outdoors wear": "bubble" pants and a sweatery top

**ROME,** Valentino. New dress: black-and-white checks, above-the-knee, with black leather

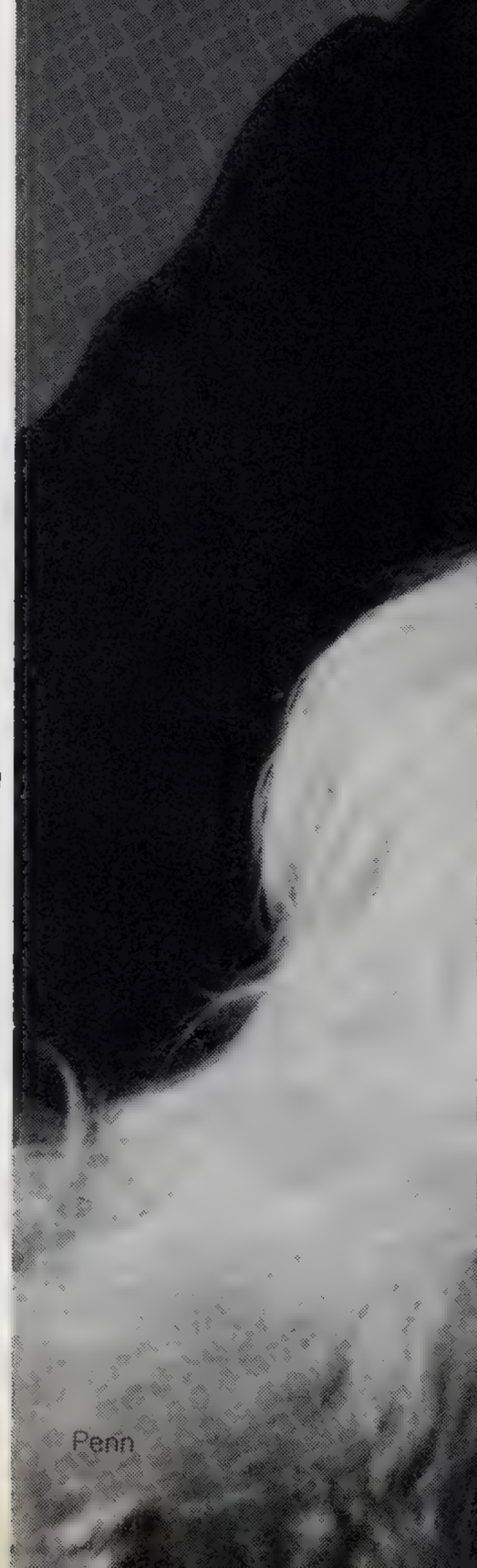
**NEW YORK,** Ralph Lauren. New-approach classics: tweedy skirt, petticoat, knit vest

Steven Meisel

Mutual adoration—Oscar with Pauline and Alice, his spaniels based in Connecticut. When he arrives in the country, it's chaotic—they go wild with joy. Unmistakably de la Renta, *left*, the vibrant coloring, the hand-painted silk crêpe de Chine print, the easy femininity: his leggy, body-skimming slip-dress and matching cardigan coat from the summer '82 collection. Both, about $1750. Lord & Taylor; Montaldo's; Martha, Palm Beach and Bal Harbour. For the collection clothes, these pages: hair, John Sahag; makeup, Alberto Fava. Details, last pages.

# OSCAR... UNLIMITED!

An exuberant style, a compelling sense of luxury—the starting points for the clothes he designs, for the way Oscar de la Renta lives. On these eight pages, a close look at both...and at what makes Oscar, Oscar...



Penn

Portrait of the designer as a young man—Oscar, New York, 1963

Diane Jones

Signature evening look: the most ravishing silk caftans. Latest showstopper—*right*, in an extraordinary hand-painted print of stripes and flowers. About $1550. Elizabeth Arden Salons; Montaldo's; Martha; Palm Beach and Bal Harbour; Swansons on the Plaza; I. Magnin; Frederick & Nelson. Accessories, last pages.

Penn

# THE ROMANCE OF BEING OSCAR: TOO GOOD TO BE TRUE?

BY HEBE DORSEY

Karen Radkai

Françoise de la Renta at home in New York—"My life with her is my greatest satisfaction".

His office/design studio; everyone working together. From left: Francisco Ferreira, Lulu Urquiza, John Nickleson, Oscar with Isabel Oduber, Sully Bonnelly, Carolyne Röhm in foreground

Oscar de la Renta . . . De la Renta . . . De la Renta . . . Try it. The name rolls around and around like a wave, exotic and puzzling to the American ear. Americans pronounce the *de,* as *dee,* which, of course, does not quite add up in aristocratic lingo.

But still, that Dee la Renta. Soft, soft all right. Like marshmallow. Quite a name. Okay, forget about the name. Have you seen Oscar? I mean, have you ever taken a close look at Oscar? Amber skin, my dear, pure, pale amber, with seductive slanted ebony eyes. Ebony and amber. Then the mouth, what can I tell you, perfect, and the teeth, yes, porcelain. The man stands up erect, taller than tall, with that straight yet supple spine that seems to come only to the manner-born.

Finally, the manner. Nice, believe me, the man is nice. Better still, kind. And charming. And popular. And successful. And rich. All that plus that exquisite stutter and that super-chic French wife, the one and only Françoise.

Question mark. Is Oscar too good to be true?

Actually, that's not the point. The point is that, whether you like it or not, Oscar is the Spanish grandee of American fashion, a man who has really made the best out of two worlds and increasingly is emerging as a *valeur refuge*—an expression French economists use to tell you where to put your money when all else is lost. It could be diamonds, gold, art.

For European women, lost today in a continent whose agony seems painfully in sight, Oscar is all of that—diamonds and gold and art—because his clothes reflect their lost life styles, baroque châteaux, Bavarian hunts, Viennese balls, and golden evenings on romantic terraces.

Romance, that's it. Oscar is romantic. Not only does he look and project romantic, he also delivers romantic clothes for romantic women on both sides of the Atlantic. Again, for European women, whose eighteenth-century treasures are wrapped up in mothballs, and whose glittering salons are suddenly dark, Oscar is that last refuge.

It is little wonder that his New York apartment, dominated by plush velvet and Orientalist paintings, is so strongly

*(Continued on page 341)*

EDITOR'S NOTE: *Hebe Dorsey reports on fashion—American and European—for "The International Herald Tribune," and writes a monthly column for French Vogue.*

Oscar, Françoise at Lincoln Center. Among their NYC pleasures: opera, theater, ballet

BY SUSAN GREENSTEIN

# THE BUSINESS OF BEING OSCAR: THE WAY IT WORKS

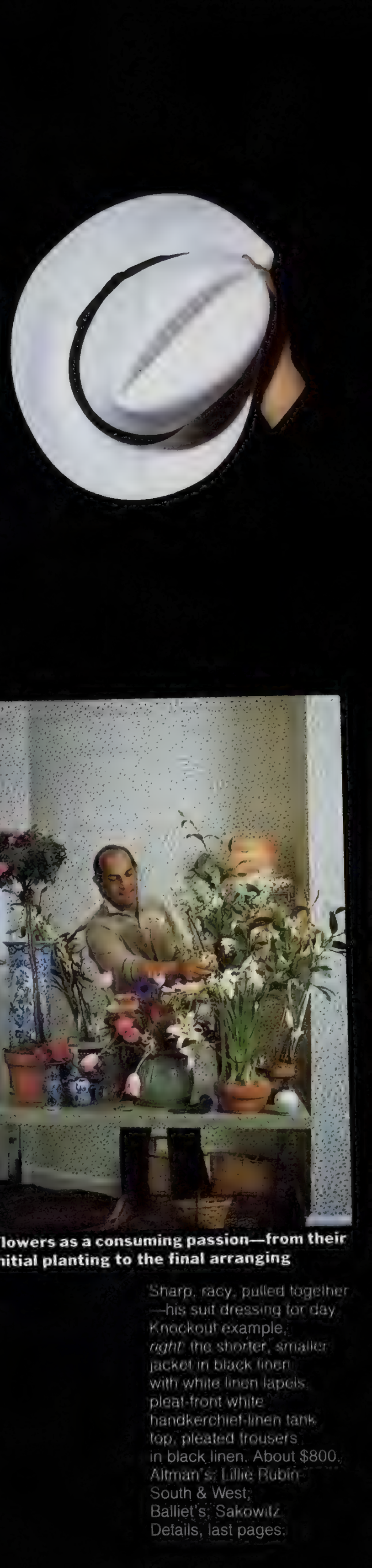
A given: that the business of being a "name" designer today is serious business. And one that involves perpetual motion—from city to city, country to country, from collection to collection—often on a schedule with the kind of timing and precision a Presidential advance team would envy. Minimum requirements: endless amounts of time, energy, enthusiasm.

What has happened, in effect—designers have become self-conglomerates. From an office Oscar de la Renta shares with two design associates, John Nickleson and Carolyne Röhm, several assistants, and the expected clutter of bolts of fabric, fur samples, sketches and scrapbooks, he presides over what is an ever-expanding empire. Again—another given in the fashion world of 1982—it's an empire designer licensing has built. What counts here: the successful marketing of a successful name. In Oscar's case, the fact that that name is frequently talked about and the image it evokes is one of luxury only adds to the success.

How successful? This year's figures for fashion—Oscar de la Renta, Ltd. (the flagship couture collection) and Miss O—approximately $36 to $40 million retail. The total worldwide figure—taking all the licensee operations into account—is approximately $300 million. The scope is predictably broad—from the fur, scarves, jewelry end of the spectrum to umbrellas (curiously one of the earlier licensees), sunglasses, men's ties. With a few unpredictables: your friendly neighborhood Boy Scout may not know it, but Oscar designed his uniform. The impact all of this has created is unmistakable and highly visible. Just inside the Seventh Avenue showroom, there's a floor-to-ceiling list of "The Oscar de la Renta Companies," each name etched on its own silver plaque. What you won't see—even here—the complexities: the Mexican and Japanese licensees, for example, represent, in turn, whole networks of companies.

Japan is, in fact, the largest licensee operation. Oscar, playing a fashion version of the Commodore Perry role, was one of the first American designers to establish a real foothold in the country. His licensee, Mitsukoshi, Ltd., has made an extraordinary effort—largely through advertising—to give the Oscar de la Renta name that proverbial household recognition and has succeeded to a large extent. American fashion in Japan is a very profitable commodity.

The web of licensee and manufacturing agreements crosses many borders. In addition to Japan, there are the necessary trips to Hong Kong, which for Oscar—as well as for other American designers—is a key production center. *(Continued)*



Flowers as a consuming passion—from their initial planting to the final arranging

Sharp, racy, pulled together—his suit dressing for day. Knockout example, *right*: the shorter, smaller jacket in black linen with white linen lapels, pleat-front white handkerchief-linen tank top, pleated trousers in black linen. About $800. Altman's; Lillie Rubin-South & West; Balliet's; Sakowitz. Details, last pages.

The designer as businessman. Oscar with his partner, Jerry Shaw

Another Oscar talent—and love—cooking. Another weekend pastime. Here, with Neija

Dazzling, go-for-it glamour—it makes an Oscar collection unique. *Left*, the perfect dinner suit with a white sequined jacket edged in gold sequins, easy-fitting white silk crêpe trousers, navy silk organza tank top. About $2330. Saks Fifth Avenue; Martha, Palm Beach and Bal Harbour. Details, last pages.

Prem

**In Santo Domingo—a dream life, a different reality**

The road to Hong Kong. Travel becomes a constant business demand

# What makes Oscar run? From Tokyo to Hong Kong, from Beverly Hills to Milan —it's the nonstop global beat of a successful designer in modern terms

There are trips, in another direction, to Italy for the purpose of buying fabric—at Ideacomo, the twice-a-year fabric fair and from other resources. (In a typical Oscar de la Renta Ltd. collection, almost all the fabrics are Italian or Swiss in origin.)

Travel becomes an almost full-time preoccupation, not the least part of which is getting the show—or in this case, the collection—on the road. The visibility factor. The personal touch. At trunk shows. At charity benefits. *Ad infinitum.* A designer is often compelled by events to "appear": Saks Fifth Avenue redesigns the designer floor of its Beverly Hills store (the only one besides New York with an Oscar de la Renta boutique). He flies out. Bloomingdale's has a fragrance promotion. He is there.

Personal appearances are, obviously, important to the stores. So is a designer's willingness to work closely with them—to listen to what they and their customers have to say. Oscar's reputation on that score is consistently high. Says Vincent Knoll, who "buys" Oscar for all thirty-two Saks stores—"Oscar is a dream. We sit down with him two or three times a year. He's never too busy to listen. He understands what women want. You can't ask for more than that."

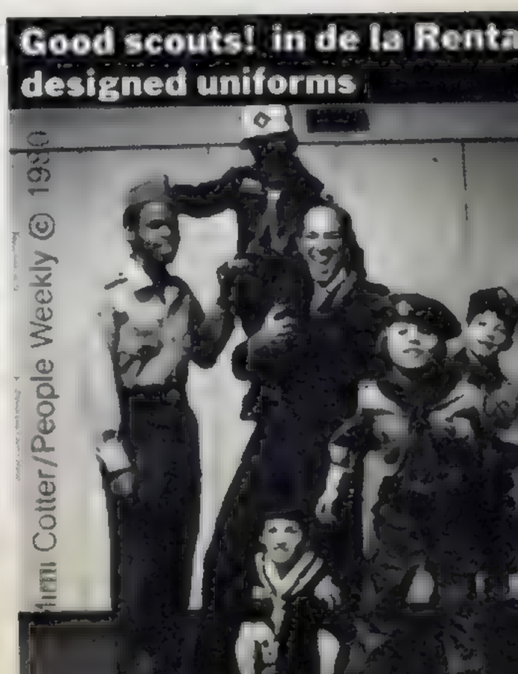
It's very much a cross-country popularity with the customers as well. "His collections are always balanced in coloring; there are enough lighter colors—and weights—to satisfy in warmer climates," Vincent Knoll continues. There is also, despite his reputation as a big-evening designer, an equal emphasis on his day clothes everywhere. "Day clothes are very important," according to LaRae Brown, merchandise counselor for Neiman-Marcus. "After all, we buy a whole collection—day sells as well as evening." Adds Vincent: "The suits are always bestsellers; so are his silk dresses."

An undeniable Oscar success: his women's fragrance. At a time when having a fragrance has become something of a necessity for designers everywhere, he has the enviable distinction of having the top-selling American-designer fragrance. According to Milton and Michael Stern (of Parfums Stern, the licensee) it does well all across the country and is now in both South American and European markets.

The fragrance was introduced in 1977 after two years of preparation. "Actually," says Michael Stern, "we had everything but the fragrance ready earlier. The bottle. The packaging—both of which take longer to do. At the end, it came down to two different scents." Clearly, they chose the right one: it won two Fragrance Foundation Awards in 1978. But awards and names do not guarantee a best-seller. Says Oscar, "A woman will buy a perfume once on the strength of your name.

*(Continued on page 342)*

Karen Radkai
A luxurious concept of living— here, his working study in the New York apartment

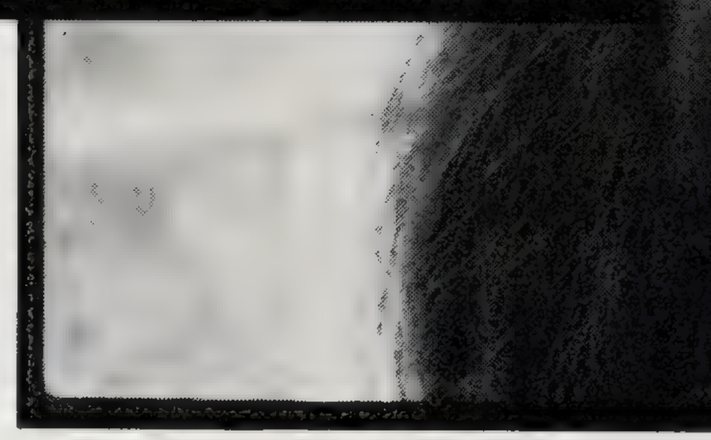

Good scouts! in de la Renta designed uniforms

Jimmi Cotter/People Weekly © 1978

# Thinking like a woman

By Amy Gross

**Why a woman can't be more like a man—and why that's just fine. An interview with Harvard psychologist Carol Gilligan, whose ideas about the differences between the sexes will change the way we hear—and understand—men, women, ourselves**



Carol Gilligan started out with an entirely different purpose in mind, but she has returned from ten years of research with the discovery that men and women really are different. Different in the way they think, in their sense of morality, in the way they connect with other people. Different in their values, their fears, and their strengths. What is new about her discovery is her interpretation: to me, it has the charge of a revelation.

Right now, the dominating attitude about such sex differences is: ignore them and they'll go away. To be different is to be unequal. To be equal, women are out there in the real world educating and reeducating themselves in the masculine style. Carol Gilligan is a voice for the other side. Female values move her, strike her as essential, particularly now. She flips old prejudices against women on their ears. She reframes qualities regarded as women's weaknesses and shows them to be human strengths.

It is impossible to consider Carol Gilligan's ideas, I think, without having your estimation of women rise, without noticing a shift in the way you hear women and men, and judge what you hear.

Carol Gilligan is a psychologist at Harvard. She teaches adolescent and moral development in the Graduate School of Education; and, this month, Harvard University Press will publish her book *In a Different Voice*. She is forty-five, the mother of three sons ("They're old," she says, "fifteen, eighteen, and twenty-one"), and the wife of a psychiatrist. She finished her Ph.D. at Harvard between the births of her first and second sons, and spent years in what she calls women's "kitchen world"—an anthropological experience that primed her, perhaps, to hear the different voice she is now registering.

Essentially, what Gilligan is doing is including *women* in the study of *human* development. You would not think this a wildly radical thing to do, and yet it is. The image of the human—of the norm—in psychology and philosophy always has been drawn with the male as the model. Where women do not fit the pattern, we have been marked inadequate. This sounds irate—it is only accurate.

One of the assumptions in developmental theory, for example, is that maturing is a process of separation: a child is attached to its mother; an adult is independent and thinks for himself. The fact is, however, that women do not "separate." Their lives, even as adults, are embedded in relationships. Their identities are tied up with other people.

According to theory, this is a sign of women's immaturity. According to Gilligan, it is a sign of women's being in touch with reality—the reality that we are all connected and all interdependent.

Morally, the theory says, women don't reach the heights achieved by men. Freud said women have "less sense of justice"; and Lawrence Kohlberg, professor of psychology and education at Harvard, has been able to measure the extent of "less." His seminal idea is that moral development can be divided into six stages. The stages become, in effect, a scale by which individuals can be rated.

Begin with a child at stage one: his motive for being good is his fear of punishment. By stage three, the motive is a little loftier: one wants to help and please other people, to live up to their expectations, and to avoid their disapproval. At stage six—the goal of moral development—what other people want or think is subsumed to what is *right*. And how do you know what is right? You consult "universal ethical principles"—Kohlberg's phrase—like the golden rule.

Not everyone, of course, reaches stage six. Carol Gilligan, in fact, seemed to be stuck at stage three. Women as a group, in fact, tend to be stuck at stage three—answerable to people rather than to principles. This was, of course, worrisome for Gilligan and for her women students. When Gilligan finally began to describe the different voice—women's way of considering moral problems—she was answered, she says, by "an incredible response from the women students. They recognized in that description their own way of seeing. It was the part of themselves they'd hidden, because they thought they *should* be thinking the way Kohlberg described.

"You know"—Gilligan asks, and I do know—"how you can reshape your experience so you sound okay, knowing that if you said what you thought, you'd sound stupid?"

What Gilligan was describing was another moral system, with another logic. The high-

**Differences in the way men and women think, in their values, in their fears and strengths—right now, the dominating attitude about such differences is: ignore them and they'll go away. To be different is to be unequal. To be equal, women are out there in the real world, educating and reeducating themselves in the male style. Carol Gilligan is a voice for the other side. Female values move her, strike her as essential, particularly now. She flips old prejudices against women on their ears. She reframes qualities regarded as women's weaknesses and shows them to be human strengths.**

est moral value for women is not justice, as it is for men, but care. Kohlberg's six stages do trace the development of the concept of justice; *but*—there is more to morality than justice. There is mercy. There is care—what Erik Erikson, one of the giants in the field of developmental psychology, has called the great adult strength.

"Morality for a woman is being responsible to—being responsive to—oneself and others; as opposed to doing one's duty, fulfilling one's obligations," Gilligan said. Instead of the golden rule, the injunction for women is "to take care of people and to try to avoid hurting people," she says. And then she says, "I can hear my male colleagues laughing at that 'rule' as sentimental, naïve, corny."

She is suggesting, of course, that the "rule" is respectable, honorable, valuable. She is suggesting that there is not one path to maturity but two—different but equally valuable. One path is oriented toward justice: morality is seen as a matter of rights and rules. The other path is oriented toward care: a moral dilemma is seen as a conflict of responsibilities, rather than a conflict of rights. Morality has to do with relationships—how you talk to people, how you respond to people: it's an everyday issue.

You can hear the difference between the two in the situation where Gilligan first heard it. She was listening, in 1975, to pregnant women considering abortion. None of the women made her decision on the basis of a general principle. In a later research project, Gilligan asked both men and women to consider one specific situation: was the woman right or wrong to have had an abortion? Men resolved the question with a broad ruling: for example, "Abortion is murder; therefore it's wrong," or, "The fetus doesn't acquire rights until birth; therefore, abortion is a woman's right."

Men, in other words, slotted the dilemma into a category, then applied a rule that would be true for all dilemmas in that category.

For women, on the contrary, the specifics of the situation rather than universals were important. A principle, in itself, was not *helpful* in making the decision.

"What women find helpful," Gilligan observed, "is to look into this situation—*this* pregnancy, with *this* woman, *this* child, and *this* man who may or may not be involved." The question for the woman was not so much "what is the *right* thing to do" as "what is the *responsible* thing to do."

"There is a real choice to be made," Gilligan said. "It's not a mathematical equation." There is a real child to be responsible for, and other lives, including the woman's own, to be responsive to.

"I don't have a huge sample," Gilligan says, "so I'm not making a great empirical statement—but, for the women I interviewed, the decision is never categorical. Whether you begin with George Eliot—who wrote that a moral decision requires a 'joining of the heart and the eye'—or by interviewing some women now, you'll hear that the moral way to a decision is to look at what's going on, to take into account as many aspects of the situation as you can."

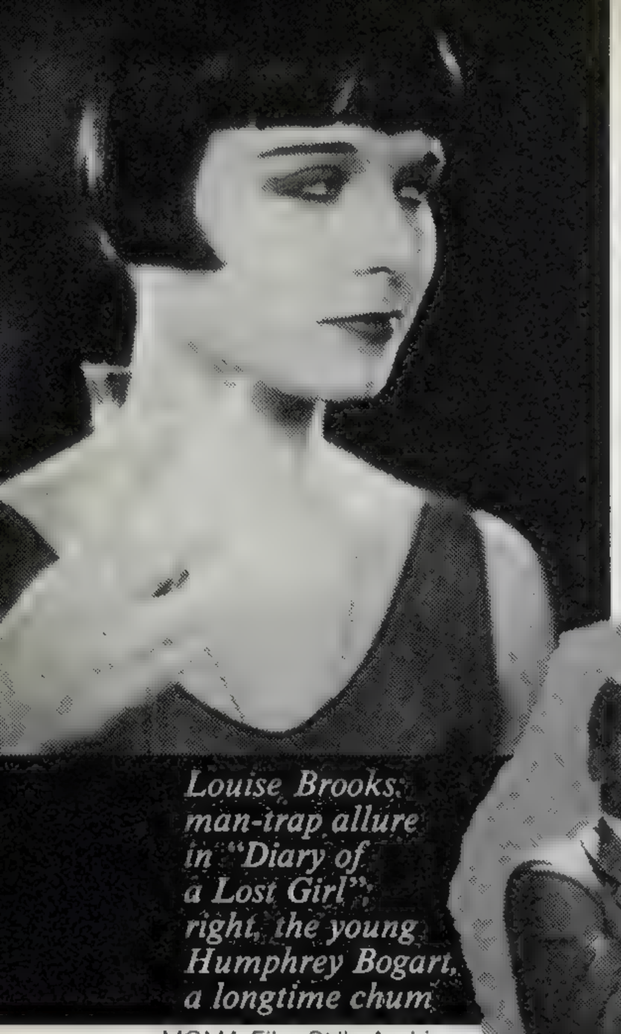
She contrasts this "image of sight" with "the image of blind justice—standing separate and impartial."

* * *

I have been talking to Gilligan for several hours. I've read her book, her papers. It seems clear to me that she's describing a male morality and a female morality. And yet she refuses to use those terms. I ask her why she's hedging.

*(Continued on page 333)*

Duane Michals



*Louise Brooks: man-trap allure in "Diary of a Lost Girl"; right, the young Humphrey Bogart, a longtime chum*

MOMA Film Stills Archives

THE MOVIE FACE OF THE TWENTIES

# LOUISE BROOKS: WRITES ABOUT HUMPHREY AND BOGART

EDITOR'S NOTE: *Kansas-born siren Louise Brooks made film fame in 'twenties Berlin. With one movie, "Pandora's Box," in which she was Lulu, she became the epitome of a no-sense-of-sin woman, the most enticing screen beauty. Since Louise Brooks has gone private, she has written essays on cinema published in "serious" magazines. Now these brilliantly informed ventures into critical biography, self-appraisal, movie-making are out this month in "Lulu in Hollywood" (Knopf). From this unique volume—savvy, logical, shrewdly intimate—we give you Brooks's Bogart.*

Humphrey Bogart spent the last twenty-one years of his life laboriously converting the established character of a middle-aged man from that of a conventional, well-bred theatre actor named Humphrey to one that complemented his film roles—a rebellious tough known as Bogey. In the years since his death, in 1957, biographers catering to the Bogey Cult have transformed him into a cinematic saint—St. Bogart—in whom I can find scarcely a trace of the Humphrey I first knew in 1924 or the Bogey I last saw in 1943. The earliest strokes in the biographers' portrait are those that paint him as a "loner," a man of "self-determination," who makes "all his own decisions," with regard for nothing beyond immediate satisfaction. Such a description will not do for a twentieth-century film star in Hollywood. Being myself a born loner, who was temporarily deflected from the hermit's path by a career in the theatre and films, I can state categorically that in Bogart's time there was no other occupation in the world that so closely resembled enslavement as the career of a film star. He had *(Continued on page 272)*

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MOVIE FACE FOR THE EIGHTIES

# NASTASSIA *kinski*

*Look into Nastassia Kinski's grey-green oval cat eyes and it's all there: the unbridled creature of nature who was Polanski's "Tess" at seventeen. The scorchingly sensual young enchantress secure in her powers—and in her many secrets. The frank curiosity of a child-woman, twenty-one, who tries on new identities as easily as she slips from English to German to French. "Whatever comes my way and does something to my head or my emotions, to me it's right." Hair shorn to play an exotic acrobat in Coppola's "One from the Heart," "my whole personality changed." In Paul Schrader's alarmingly erotic "Cat People," love turns her into a huge, raging cat. "Even so," says Kinski knowingly, "it was the only real love the woman ever knew." Her next film? "'Exposed.' Rudolf Nureyev is a man who uses me, but also ends up falling in love with me." With that, Kinski sweeps her dark cloak id her and—looking just like Tess—vanishes into the night.*

Avedon

*Early Brooks: "The American Venus"*

## LOUISE BROOKS

self-determination only in this: he might or he might not sign a film contract. If he signed the contract, he became subject to those who paid his salary and released his films. If he did not sign the contract, he was no film star. I, for example, when I was under contract to Paramount in 1928, complained about being forced to hang around Hollywood waiting to make some film. "That's what we are paying you for—your time" was the harsh comment of the front office. "You mean my life," I said to myself. When the coming of talkies made the cutting of actors' salaries practicable and I was the only one on the Paramount lot who refused to take a cut, thereby losing my contract, I doubted whether such "independent" decisions would lengthen my career. When I was the only one of the cast who refused to return to make the talkie version of *The Canary Murder Case*, my last silent film there, the studio doused me with ugly publicity and made my doubts a certainty. I was blacklisted. No major studio would hire me to make a film. In later years, whenever Bogart, at Warner Brothers, followed the lead of James Cagney and Errol Flynn by going on strike and demanding better films and more money, the studio would make a pleasant game of it. The actors were allowed a triumphant interval in which to feel like lords of the lot; the publicity stirred up by these mock battles was free and beneficial; and a great deal of money was saved while the actors' salaries were suspended. Studio contracts were always a joke, as far as actors were concerned. Studios could break them at will; the actors were bound by their fear of impoverishing lawsuits and permanent unemployment.

As a loner, I count as my two most precious rights those that allow me to choose the periods of my aloneness and allow me to choose the people with whom I will spend the periods of my not-aloneness. To a film star, on the other hand, to be let alone for an instant is terrifying. It is the first signpost on the road to oblivion. Obviously, an actor cannot choose the people with whom he will work, or when or how he will work with them. He goes to work at a time specified by the studio. He spends his working day under the control not only of his director but also of the scriptwriter, the cameraman, the wardrobe department, and the publicity office. Since publicity is the lifeblood of stardom, without which a star will die, it is equally obvious that he must keep it flowing through his private life, which feeds the envy and curiosity that bring many peo- *(Continued on page 274)*

## MOVIE FACE FOR THE EIGHTIES

# AMANDA *plummer*

*She has a quality compelling as rasping chalk. Unconventional looks, body tense as a marionette's, strange-to-the-ear voice. It's a quality the camera, the spotlight, the audience love. So do the critics . . . moved to superlatives by her uncanny talent, her starring performances in "A Taste of Honey" and "Agnes of God" on Broadway; in the movie, "Cattle Annie and Little Britches." Next movie: "The World According to Garp." At twenty-five, she seems childlike, vulnerable, insecure. Except in one area: acting. (A legacy? Tammy Grimes and Christopher Plummer are her parents; she's named for a Noel Coward character.) "Acting was always the only possible thing for me. I guess I'm like Isadora, my cat. She was born strange . . . no easy adjustability." Which may be the key to Amanda. Acting is her focus. Her core. The intensity is invincible.*

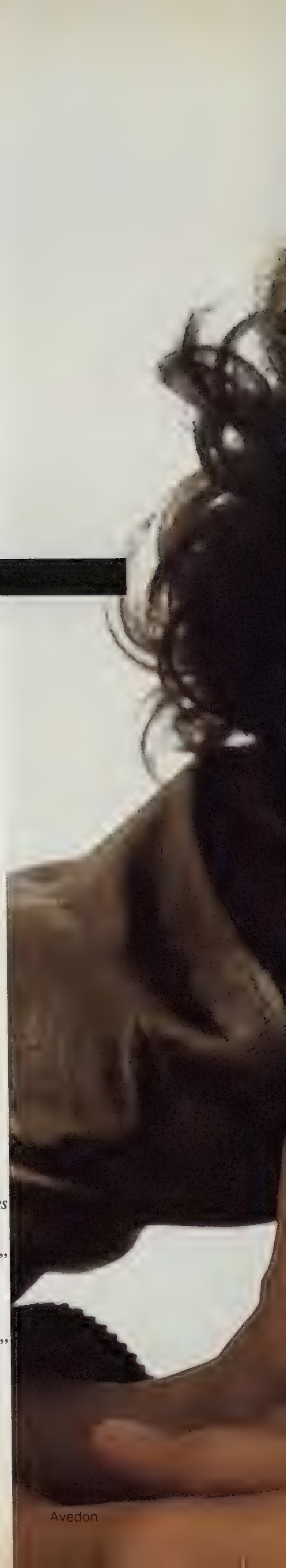
Avedon

*Campy-vampy Brooks in "The Canary Murder Case"*

## LOUISE BROOKS

ple into theatres. Bogart, having rightly ascribed much of his previous failure in the theatre and films to a lack of publicity value, determined that from the moment he settled at Warner Brothers, in 1936, all his time not spent before the camera would be spent with journalists and columnists who would invent for him the private character of Bogey. They carved him into the desired peg upon which they could hang their favorite ancient gags and barroom fables. A small part of Bogey's character was founded on his film roles; the greater part was founded on the pranks of those rats of the underworld idolized by the film producer Mark Hellinger, who was an ex-columnist. During the last ten years of his life, Bogart allowed himself to be presented to the world by journalists as a coarse and drunken bully, and as a puppet Iago who fomented evil without a motive. He was neither.

In 1924, my first impression of Humphrey Bogart was of a slim boy with charming manners, who was unusually quiet for an actor. His handsome face was made extraordinary by a most beautiful mouth. It was very full, rosy, and perfectly modeled—perfectly, that is, except that, to make it completely fascinating, at one corner of his upper lip a scarred, quilted piece hung down in a tiny scallop. When Humphrey went into films, a surgeon sewed up the scallop, and only a small scar remained. Photographically, it was an improvement, but I missed this endearing disfigurement. The scar on his lip has since become a symbol of his heroism. In those early years, it was taken for granted that he got punched in the mouth at some speakeasy. When Humphrey drank, he became exhausted and occasionally fell asleep (as in *Casablanca*) with his head in his arms on the table. If he was abruptly shaken awake, he would say something rude and sometimes get socked for it. On one occasion, he purposely did not get his split lip sewed up, because he both loved and hated his beautiful mouth. America in the twenties was exclusively Anglo-Saxon in its ideas of beauty, and vulgar people made fun of Humphrey's "nigger lips." The lip wound gave him no speech impediment, either before or after it was mended. But when he at last made a hit in films, observing how much an unusual feature, such as Clark Gable's prominent ears, added to the publicity value of a star, he decided to exploit his mouth. Over the years, Bogey practiced *(Continued on page 336)*

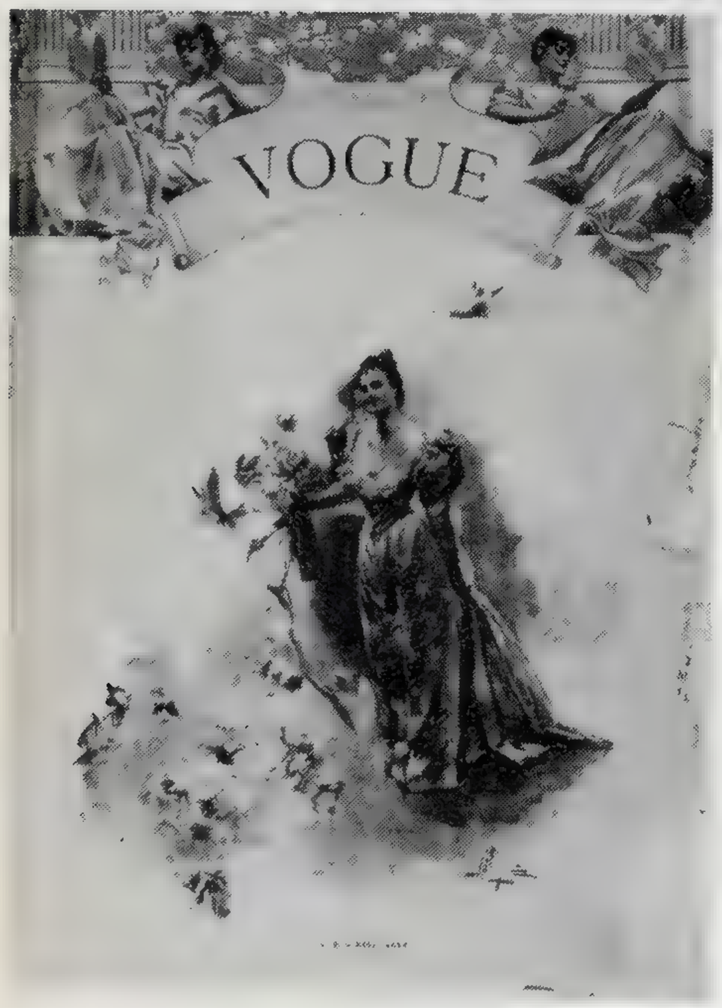


Avedon

## MOVIE FACE FOR THE EIGHTIES

# DEBRA *winger*

*Debra Winger blasts into the room—hair spun wildly around her face, skin-tight corduroy pants poured into knee-high boots—and slings her feet up on the coffee table. Her words crash out and trip over one another—all in that deep, gravelly burr of a voice. When we think of her squaring off against John Travolta in "Urban Cowboy," we remember that voice. Winger, twenty-six, is a brash, high-velocity California slick chick with a raucous belly laugh who chain-smokes Camels and drops her g's. But her cautious blue-grey eyes tell another story: why periodically she flees Hollywood for a cabin in New Mexico that she works on with an ex-boyfriend, why she goes romantic-limp when she talks about the "old-fashioned love stories" in "An Officer and a Gentleman," to be released this fall with Richard Gere, and in "Cannery Row," her current movie with Nick Nolte. "You put up this armor and end up really lonely. I'm just learning I can work and be a person, too."*




Vogue's first-ever cover, entitled "a debutante," December 17, 1892

# The Grand CONDÉ

**Condé Nast was a publishing giant, a man who loved women; his were the most sought-after party invitations in New York and, with his magazine empire of Vogue, Vanity Fair, and House & Garden, he changed the way American women look at themselves. Here, from her upcoming book The Man Who Was Vogue, Caroline Seebohm compiles a fascinating scrapbook—tantalizing glimpses of Condé Nast's glamorous world, his private life.**

*MANY IMAGES, ONE FACE (ABOVE): THIS PHOTOGRAPH OF CONDE NAST, TAKEN AT AN ATLANTIC CITY TRICK PHOTOGRAPHIC BOOTH IN THE MID-'THIRTIES, EXPOSES MORE THAN ITS MIRRORS. EVEN HERE, AT HIS MOST RELAXED, WEARING A JOKE HAT FOR A JOKE EFFECT, NAST DOES NOT SMILE. FOR THE PUBLISHER, SURROUNDED ALL HIS LIFE BY GLAMOUR, FRIVOLITY, AND FUN, REMAINED ALWAYS AN OUTSIDER, A PRIVATE MAN WITH A PUBLIC FACE. UNDER THOSE JOLLY STRAW BOATERS, THE PARADOX IS PERFECTLY REVEALED.*

They said he was many things. That he came from a rich New York family. That he was descended from a Bourbon Prince. That he founded Café Society. Today, some people think Condé Nast is the name of the building in New York that houses a lot of glossy magazines.

The truth, as in much of Condé Nast's life, was simpler. Born in 1873 to a German father and French mother, and brought up in straitened circumstances, in St. Louis, Nast, like many ambitious Midwesterners, came to New York to escape a provincial world and make his fortune.

In 1909, Nast bought Vogue, then a slim, languishing society gazette. A few years later, he bought Vanity Fair and House & Garden; and, by 1925, these three magazines were instructing an eager generation of Americans in the art of living well. Pioneering international editions, Nast became a precursor of the jet set, traveling from New York to London and Paris in pursuit of fashion and the Mode.

But beneath this legendary *homme du monde* lay a paradoxical, inhibited spirit. A party man who never drank, an arbiter of fashion who wore a pince-nez long after it became outdated, Condé Nast in his formal exterior belied his appetite for private pleasures. Exposed all his life to women of unsurpassed beauty and wit, he never achieved a lasting relationship. Considered one of the shrewdest businessmen of his time, he lost all of his fortune in the 1929 Crash.

Bailed out by a British press lord, Nast lived the last years of his life in hock, a ghost at his parties, a stylish façade. Yet his contribution to twentieth-century living is as far-reaching now as it ever was in the heyday of his publishing empire. By insisting on the best-quality paper and printing, Nast paved the way for the modern art magazine; by searching out the best artists and writers of the time, he made the vital connection between fashion and art. It is largely owing to Nast's vigorous patronage that fashion photography has now found its way into the galleries and museums. And his principle of "class publishing"—limiting magazine circulation to a specific set of readers—has changed forever the way magazines are sold.

Like Jay Gatsby, Condé Nast created a glittering world in order to pursue an obsession, and for such men loneliness is an inevitable companion. But his legacy lingers, for he set the fashion standards of the time, and taught America the meaning of style.—C.S.

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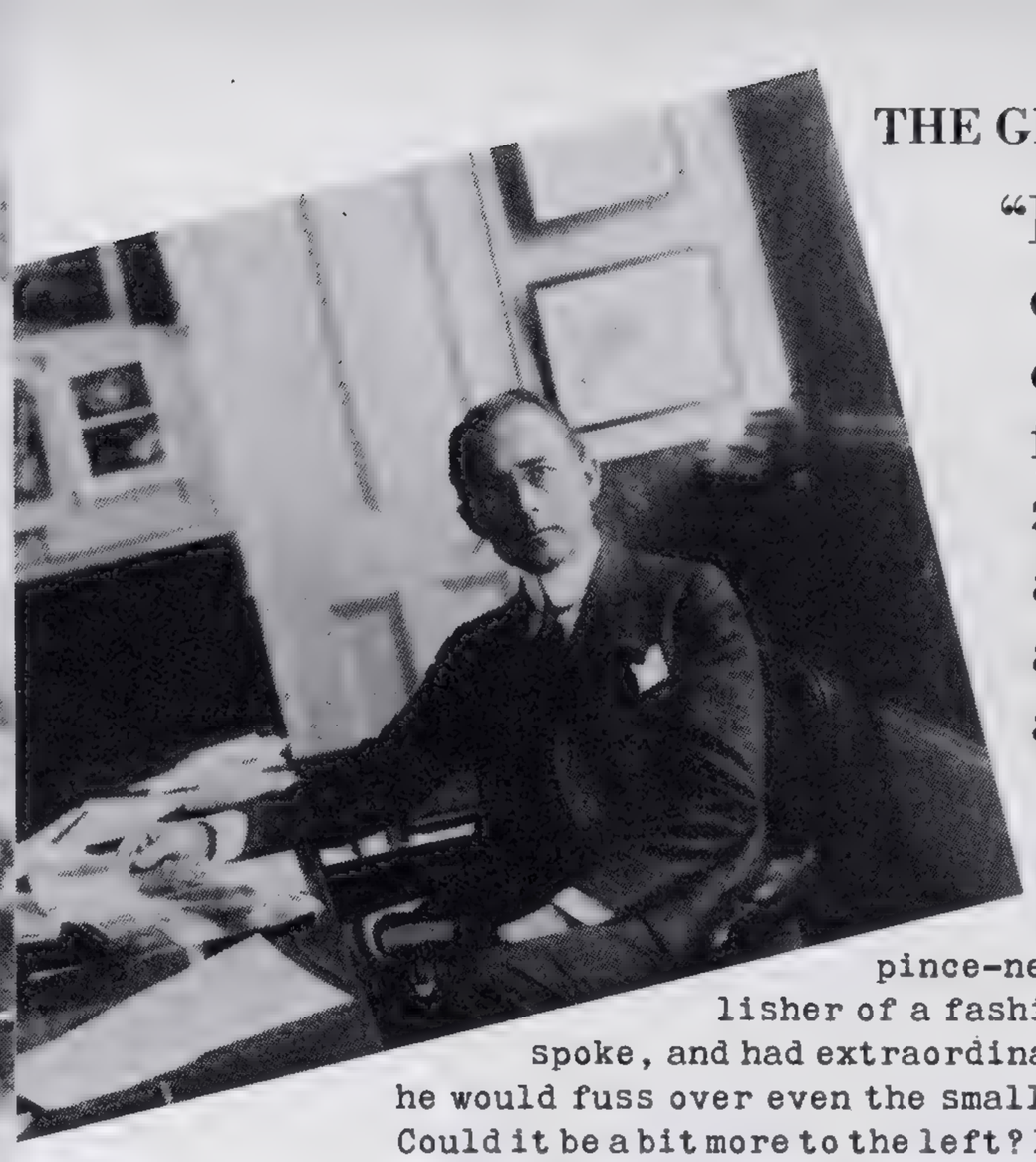


Condé Nast in the publisher's seat in the early 'twenties, surrounded by layouts

"Nothing we can say is too clever for you. Nothing we can print is too advanced for you. Making a magazine for you is like perpetually playing a first-night audience of a most astute and responsive character."

—CONDÉ NAST, 1923

"He was very severe looking in his pince-nez, more like a clergyman than a publisher of a fashion magazine. He would think before he spoke, and had extraordinary attention to detail. For instance, he would fuss over even the smallest type. Was this letter big enough? Could it be a bit more to the left? It was this astonishing meticulousness and care that I think in a way created the quality of his magazines."
--ALEXANDER LIBERMAN, EDITORIAL DIRECTOR, THE CONDÉ NAST PUBLICATIONS

# His publishing genius

Throughout his career, Condé Nast displayed an unfaltering belief in, and respect for, women. In an America for which Europe was still the cultural *fons et origo*, he wanted to give women a sense of their own identity and style. His magazines showed Americans how to appreciate modern art, music, literature; and, in making an intellectual standard of art acceptable to society, he elevated American taste. At an exhilarating moment in history, Nast invented the superfluous. He showed Americans how to spend their money on the embellishment of life, and carried his standards of taste to England and France in a triumphant reversal of form.

Condé Nast believed that a successful magazine should restrict circulation to one or special-interest group whom advertisers could reach directly. Today, Nast's theory seems so obvious as to be trite. The

The height of fashion illustration prior to 1914—Martial and Armand gown photographed by Félix in Paris

*"His system of accounting was far in advance of his time. He had also very good taste, and knew where to find esthetic talents that he personally lacked. He was the best all-round magazine publisher I met in London, Paris, or New York in forty-three years in the business."*
*—HARRY W. YOXALL MANAGING DIRECTOR BRITISH VOGUE*

"There was one curious little phrase he used to use—'Style percolates down.' He believed it was an elite at the top—the moneyed and educated families, the aristocrats such as they were in France, England, and America—that set the style."

—CLAIRE BOOTHE LUCE
FORMER MANAGING EDITOR
VANITY FAIR

Fashion lines of the 'twenties—Chéruit's red and gold lamé gown sketched by Georges Lepape in 1923

On Condé Nast's right, Elsa Maxwell, a great gossip; on his left, singer Grace Moore, one of his great loves

"Although much involved in the magazines, Nast never interfered with my drawings, even the controversial ''Paper Dolls'' series when I drew a picture of J. P. Morgan in his underpants. People wrote angry letters and cancelled their subcriptions--but there were no reproaches from Condé Nast.''

--CONSTANTIN ALAJÁLOV, ARTIST, VANITY FAIR

proliferation of special-interest magazines in the second half of the twentieth century is powerful evidence of his genius. Vogue, under his direction, made him a millionaire several times over, and became one of the publishing successes of the twentieth century.—C.S.

Mary Pickford in her wedding dress, photographed by Nast's first great artist, Baron de Meyer

Paul Robeson, right, in Eugene O'Neill's "The Emperor Jones," captured by Edward Steichen

**"Condé Nast knew that women love to be elegant, and he wanted to teach American women what elegance was through his fashion illustration. All the major photographers of the day worked for him, the earliest being De Meyer, whose technique was really portraiture, and then Steichen, who really created the first fashion photography."**

**—HORST**
**PHOTOGRAPHER**

Nast, always the host,
with his daughter, Leslie,
at a family party
at 1040 Park Avenue

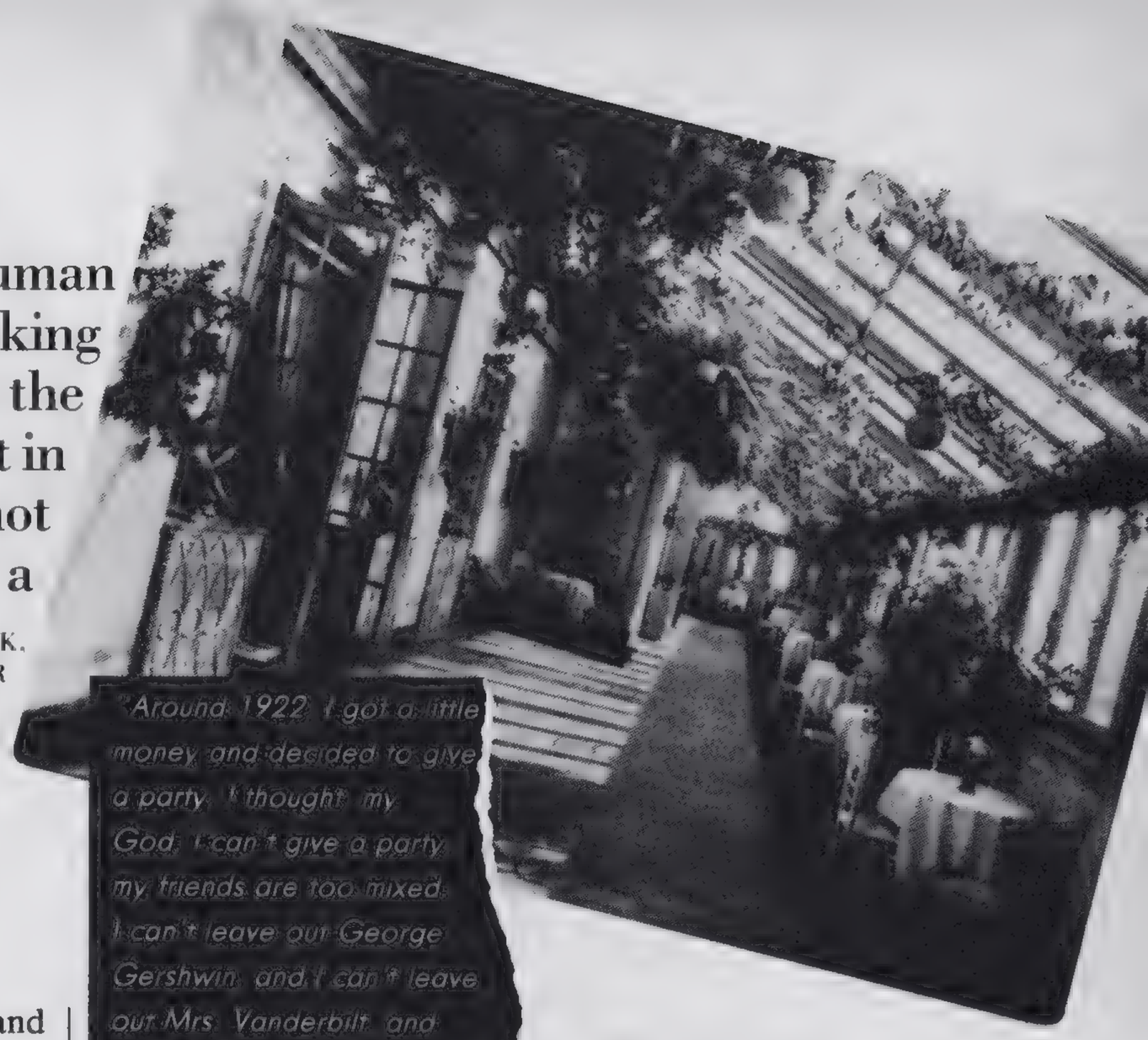
***"I HAD TWO BEST FRIENDS. ONE OF MY BEST FRIENDS WAS EXTREMELY PRETTY AND ELEGANT, BUT MY BEST BEST FRIEND WAS RATHER PLAIN AND DUMPY-LOOKING. IT WAS ALWAYS THE PRETTY ONE THAT HE WANTED ME TO PLAY WITH."***

***–LESLIE BONHAM CARTER, CONDE NAST'S DAUGHTER***

"Any background picturing luxurious surroundings can add to the impression of the beauty of the dress. But the prime object of the photograph is to report the dress accurately, and to bring out its distinctive characteristics or its utility." CONDE NAST, 1941

The American woman
as siren: alluring in gowns
by Molyneux and Lanvin,
above left, in Horst's
composition; as modern icon,
left, draped in a Chinese
silk scarf from the Colour
Studio, by Steichen

"Condé Nast was an extraordinary human being. He was obsessed, not with making money but with the development of the enterprise in which he was engaged. But in the course of this obsession, he did not lose sight of kindness, patriotism, or a sense of responsibility." —REP. MILLICENT FENWICK, FORMER VOGUE EDITOR




The glass-enclosed terrace of Condé Nast's apartment at 1040 Park Avenue, with French doors leading into the ballroom, photographed for Vogue by Mattie Edwards Hewitt in 1928

# Women

Condé Nast knew nothing about fashion. Until the day he died, he could not tell you why a certain model was good or bad. But he was a connoisseur of women. His respect for them as colleagues was topped only by his regard for them as romantic inspiration. In his own life, there was no shortage of female attendants, who grew younger as he grew older and who, in the end, failed to make him happy. But in his magazines, he could fulfill his fantasies.

By showing in Vogue real women photographed in the latest Mode, he invested them with a new dimension of physical appeal. Thus women all over America began to dream of a new kind of career, one that depended neither on brains nor on servitude, but on face and figure alone. Their looks became their passports to success, and the sensuous, glamorous, idealized photographs that filled Nast's magazines were the first socially acceptable erotic images ever to reach a national magazine readership.

In his lifetime, just as the division between art and fashion was blurred by such cultural phenomena as the Ballets Russes, so fashion photography became not only a commercial medium but also an attempt to view the world, and women in particular, in a heightened, inventive, even prophetic way. "We never felt we were just taking a photograph," Horst says. "We were making a record of our time."

Nast put this record before the public. He knew what a fashion magazine should—and could—do. He knew how his artists should express that function; and he wielded his critical and analytical authority over them so that they would achieve this goal. He was looking for the ultimate in fashion communication—to record the perfect. The results are the stuff of history.—C.S.

"He had elaborate party lists—lists for married people, divorced people, people living with people. He gave me the lists to update—who was divorcing whom; was Cary Grant still married to his first wife?...I knew about separations before the people themselves did." —ALLENE TALMEY, VOGUE EDITOR

# Parties

It is the parties that people remember most about Condé Nast. F. Scott Fitzgerald wrote that "they rivalled in their way the fabled balls of the 'nineties." Into his sumptuous stage set at 1040 Park Avenue, a thirty-room duplex penthouse, Nast lured the fashionable people who briefly illuminated their age, for they were the stuff, the *matériel,* of his magazines. From the beginning of 1925, when he moved into the apartment, until a few months before he died in 1942, Nast threw at least two parties a month, many of which appeared later in gossip columns. "Publisher Condé Nast gave a fabulous Grace Moore party to which most of the Somebodies in town gladly went," was the sort of thing.

Everyone hoped to be the recipient of one of the exquisite invitations that arrived in the mail boxes of New York's *beau monde.* After all, anything was possible after the Vanderbilt-Gershwin affair, which caused a revolution in entertaining etiquette justifying Nast's title as founder of Café Society. Helen Wills, Lady Diana Cooper, Mary Pickford, Ferenc Molnar, Beatrice Lillie, Lord Birkenhead—famous people and people whose names are long-forgotten came to Condé Nast's apartment in those days, many of them, like Jay Gatsby's guests, paying him "the subtle tribute of knowing nothing whatever about him." A public man, a private face—to most, Condé Nast offered no past, only a glittering present, like fashion itself, and he played out the brave extravaganza to the end.—C.S.

# THE WOMAN IN HIS PANTS

**A world-weary David Bowie?
Irene Dunne, in her happy-time prime?
Nope. He's and/or she's—surprise!
—very modern Julie, as in Andrews,
all the way. Julie's movie is Victor/Victoria:**

**she plays a she (Victoria), playing a he
(Victor), playing the transvestite star
of a gay Paree. Toujours gai! Not always
a lady! In husband Blake Edwards'
knock-'em-in-the-aisles, meaningful film,
Julie's the greatest high-comedy lady—
in the superb tradition of Dunne, Arthur,
Colbert, Lombard. Julie's that lovable;
she's obviously enjoying a secret joke;
she's got elegance, breeding, glorious
technique, deep self-insight. "Analysis
helped me immensely as a wife, mother—
Blake and I have five children all together
—and as a human being. Analysis
helps get rid of the garbage....The theme
of Victor/Victoria is 'Who are you
and are you happy with it?' To prepare,
I observed, watched, and thought. I looked
in a mirror."**—LEO LERMAN

VICTOR

Cuff links
and
Patek Philippe
watch
at Tiffany;
lighter,
S.T. Dupont

Penn

# THE GUILTY

*The best musical revues litter*
*the stage with corpses—of egos,*
*icons, shibboleths, ways of current life.*
*While spectators get high on laughter,*
*onstagers make hilarious mayhem.*
*That's what happened in Manhattan*
*night spots, even Broadway theaters*
*during the 'thirties, 'forties.*
*Eyes right: Satire's back,*
*so are revues, night spots, "little" shows.*
*And have we got fun!*
*Like "Forbidden Broadway"*
*with its four fanged newcomers,*
*who, abetted by a serenely maniacal*
*piano player, take the Broadway*
*scene for all it's worth and tear it*
*to witty shreds. Left to right:*
*Nora Mae Lyng does it*
*to "The Pirates of Penzance"'s*
*Linda Ronstadt, grabbing at high notes*
*while fellow performers chorus,*
*"poor warbling star, can't sing above A natural."*
*Gerard Alessandrini, second from the left*
*(who wrote the lyrics, conceived the show),*
*does it to Yul Brynner. Wendee Winters,*
*next right, does it to Ann Miller:*
*"I killed Louis B. Mayer*
*by hitting him with my hair!"*
*Bill Carmichael does it*
*to "Amadeus": "If you like*
*seeing shows that are famous,*
*for the nouveau-riche*
*non-ignoramus, you really*
*should see 'Amadeus.'"*
*Good clean, killing fun.*
*It's flinging rocks at class acts*
*in Rolls-Royces, and these*
*funtastic flingers turn*
*out to be class acts*
*themselves en route*
*to their own*
*Rolls-Royces.—L.L.*

Avedon

# PHILIPPE BARON

Horst

Philippe Baron Philippe (Baron Philippe de Rothschild's preferred name for himself) in the doorway of the petit salon of his Paris house, a mansion in miniature, looking out at the enclosed garden that gives the rooms such a peaceful country atmosphere. In the "salon vert," the large drawing room, *left*, a bosky eighteenth-century Chinese wallpaper brings the garden's greenery inside. Over the small, delicate Louis Quinze marble mantel, a Chippendale painted glass mirror. In the fireplace, used purely for decoration, a crystal globe, still where Pauline de Rothschild, his late wife, hung it to catch a gleam of light. One of her rare K'ang Hsi vases centers a munificence of blue and whites—seventeenth- to nineteenth-century ceramics found by Baroness Pauline in Holland and in England.

# PHILIPPE

FOR *Baron Philippe de Rothschild*
ONE OF THE MOST CIVILIZED MEN
IN THE WORLD—A SMALL PARIS HOUSE
THAT REFLECTS EXQUISITE
TASTE, A CONTEMPLATIVE LIFE

# *Philippe Baron Philippe*

Tucked away in a quiet corner of Paris, seemingly untouched by time, is the mid-eighteenth-century house where Philippe Baron Philippe (Baron Philippe de Rothschild), owner of the world-famous vineyards at Mouton, near Bordeaux, lives when he is in the city. Built as a hunting lodge when the district was still covered by the forest of Cluny, it had in recent times slowly evolved into an apartment house with twelve tenants.

Baroness Pauline de Rothschild, Baron Philippe's late wife, recognized the house's potential, and transformed the ground-floor rooms (and the wonderful adjoining garden) into an exquisite apartment where she lived both before and after her marriage to him. Over the past twenty-five years, Baron Philippe was able to buy up the rest of the house, room by room.

After Baroness Pauline's death, Baron Philippe gave up his own large apartment in Paris, to move in here. The result: the house is now a culmination of their beautifully matching tastes, a perfect collaboration.

This is an elegant house, filled with marvelous objects (Pauline's adored Louis Seize furnishings, her own designs adapted from historical inspirations, Philippe's own remarkable finds and additions). But one would expect that from two people with

*(Continued page 340)*

Like splashes of time-mellowed sunlight—the hand-painted panels of late-eighteenth-century Chinese wallpaper that Baron Philippe found in London at Mallet's, hung in this special way to show their full beauty in this low-ceilinged room. Baroness Pauline designed the steel-framed sofa. Some of her beloved Louis Seize furnishings: the *fauteuils* with delicately painted frames, covered in original eighteenth-century silk; the superb marble-topped bronze-dorée ornamented commode, holding some of her rare Chinese porcelains.

Horst

Horst

# Philippe Baron Philippe

**AS VISITED AND INTERVIEWED** BY JOAN JULIET BUCK

He was born Baron Philippe de Rothschild. He named his daughter Philippine and called his wine Rothschild, but the name above the title of his autobiography is Philippe Baron Philippe. "I won't call myself Baron de Rothschild. It's not me: It's too pompous, it's old-fashioned, it's nineteenth-century, it's not of our time. I have nothing of a Baron de Rothschild, who is a gentleman in a frock coat with a pearl-grey vest and a watch chain, a high collar, a cane. He has impeccably groomed hair and looks both respectable and respected. The money in his pockets makes a great deal of noise. I don't want that kind of respect."

Philippe Baron Philippe has unruly wiry hair, wears loose smocks and printed velvet jackets, translates poetry (English into French, the Elizabethans and Christopher Fry), makes wine, and for the moment lives in Paris, exiled from his adoptive Médoc by certain requirements in the new tax laws. He's the eccentric of a family whose name has been synonymous with wealth and power since the early nineteenth century, when the five sons of Mayer Amschel Rothschild fanned out across Europe to found banks in London (Nathan), Vienna (Salomon), Naples (Carl), Paris (James), and Frankfurt (Amschel, the one who stayed home). Philippe is descended from the London Nathan who fathered the London and Paris Nathaniel who bought the Mouton estates in 1853. The other branch of the French side of the family consists of Guy, Alain, Élie, Dorothy, and Edmond, all of whom are first cousins to each other, and several times removed from Philippe Baron Philippe. They are descended from the Paris James who bought the Lafite vineyard in 1868. Mouton Rothschild and Lafite Rothschild are competing wines.

Philippe Baron Philippe ascribes his lack of conformity to "a way of thinking, a way of being, a way of living, of seeing life." The house he occupies in Paris is, he says, the model of what he considers an ideal place to live. It's in the fourteenth *arrondissement,* on a mean little street next to a large hospital. The front door faces the hospital's funeral chapel. In the back, beyond the pleasant wild garden, stretches an enormous expanse of tilled earth—what looks like twenty acres—that is the kitchen garden of the Saint Joseph De Cluny nuns. "Beyond that," says Philippe Baron Philippe with pride, "are the Boulevard Arago and the Prison de la Santé." His delight in the obscure and the ordinary does not preclude appreciation of the finest things in life: on the landing in the little house is an exquisite eighteenth-century painting of a young girl with a racquet in her hand, which he is forbidden, by order of the new government, to sell to foreigners.

When his second wife, Pauline (Pauline Potter of Baltimore), was alive, it was well known that each of them lived separately, she in four rooms of this house, he in a huge duplex apartment on the sparkling *grand bourgeois* Avenue d'Iena. "I had a garden *(Continued on page 339)*

Patrice Bouvier

Baron Philippe likes to dine all over the house, as Baroness Pauline did. The contemporary round dining table, *opposite page,* is in the stone-floored oval salon, but can be wheeled from room to room. Around it, Philippe's finds: rare Charles X chairs. Framing the doors, Pauline's twists of silk that she had tied to resemble curtains in an eighteenth-century French painting she loved. Over the Louis Seize settee, an English Regency mirror embellished with a chinoiserie panel.

In the *salon vert, right,* at a tea/cocktail buffet in honor of Baron Philippe's latest book, *My Lady Vine and Other Ladies,* the English version of his *Vivre La Vigne,* a tower of delicate, delicious sandwiches, a temptation of cakes, a June delight of sensuous, rubicund berries.

*Philippe Baron Philippe*

Small details make a big difference to comfort. Baron Philippe, *right,* in bed, where he spends his mornings talking on the telephone and writing on the lightweight curved writing board that he designed. Two modern architectural lamps provide strong reading light, baskets of pencils and paper are within easy reach on both bedside tables. On the bed: Baron Philippe's constant companion, Rajah, his yellow Labrador retriever.

Overall view of the bedroom, *left,* with bed Baroness Pauline designed, of pitted steel rods strung with brass rings, Baron Philippe's "monastic" canopy that replaces her tented one. On the walls: The collection of Chinese *carton à dessin* (cartoon-like scenes cut from antique wallpaper) in rattan or bamboo frames carefully chosen by Pauline and Philippe. In foreground, Baron Philippe's charming "Brighton" desk, a chinoiserie fantasy in green lacquer.

Horst

# FRAGRANCE pleasures

"The Perfume of the Lady in Black"...a 1909 Gaston Leroux mystery classic...and the "plot" of these eight pages: the unexpected pleasure of wearing black in summer, the sensuality of black against bare scented skin



Penn

With black and bareness, the unexpected pleasure of White Linen by Estée Lauder, a delicate-yet-spirited fragrance for all seasons but especially summer . . . and makeup with subtle, special shimmer: eyes, Roselights and Shimmering Ice eyeshadow, Soft-smudge Black eye pencil, Tawny Brick rouge, and Pink Glaze lipstick shined with Iced Opal, all by Estée Lauder. Hair by John Sahag; makeup by Alberto Fava. Details, see next to last pages.

# fRAGRANCE PLEASURES

## By Shirley Lord

This summer, your influence will pervade the perfume counters of this country in a more positive way than ever before, dramatically illustrating how much fragrance—like fashion—now reflects changing mores, habits, your needs, your personal preferences. You will find lighter, yet longer-lasting fragrances (the result of highly sophisticated technology) as well as products called deo-colognes, which offer not only freshness and deodorant protection but plenty of aromatic appeal, something market research shows you're looking for . . . to wear to work . . . to wear when you participate in sports and fitness programs, increasingly a vital part of every woman's life. Just as a *cri de coeur* in France helped to develop "nouvelle cuisine," leaner, more health-conscious than *haute cuisine,* so what is beginning to be called "nouvelle parfum" is arriving here . . . sensed in the popularity of light, bright, essentially floral fragrances like Jontue by Revlon, Nocturnes by Caron, Fidji by Parfums Guy Laroche, and such "non-perfumes" as Cristalle by Chanel and Nina Ricci's new Fleur de Fleurs, described by its knowledgeable creator, Robert Ricci, as a "parfum de toilette without perfume's intensity, to meet the demand for a lighter yet lingering scent of exhilarating freshness."

Of course, you want perfumes of drama, too, especially at night when Oriental and floral chypre compositions have always been in demand—known to last particularly well on the skin—like the great classics, Arpège by Lanvin, Shalimar by Guerlain, Youth-Dew by Estée Lauder, Chantilly by Houbigant, and the more recent seducers, Opium by Yves Saint Laurent, Molinard de Molinard, Michelle by Balenciaga, and Isadora by Parfums Isadora.

As the demand for rich and *real* perfumes—like Magie Noire by Lancôme, White Shoulders by Evyan, and always the incomparable Joy by Jean Patou—has continued unabated, alongside the current need for lighter scents, so the number of fragrances priced at more than one hundred dollars an ounce has grown enormously. Vial after vial, they are often "packaged" so magnificently that the bottles are kept as "*objets*" long after the fragrance has been used. Retailers like Myron Blumenfeld, vice president, cosmetics, at Bloomingdale's, and Margaret Hayes, vice president, general merchandise manager, at Saks Fifth Avenue, concur that the best-selling merchandise at the perfume counter today is the most expensive, "a trend," says Mr. Blumenfeld, "which proves above all that women want the best quality for their money."

The fashion: in black, the strongest "color" this summer; in one of the strongest new ways of dressing—clothes "taken" off a dancer's back: Julio's body-close black jumpsuit, about $160, over a white maillot, about $100. Both, of cotton/Lycra. Hattie; Ultimo, Chicago. To order at Saks Fifth Avenue, NYC. And the fragrance: Ivoire de Balmain, a spicy, heady tumble of floral, citrus, and woody notes . . . with an unequivocal makeup scheme from Ultima II, eyes shaped with Kohl shadow/liner Smudgestick, Almond Cocoa/Spunsilver Beige eyeshadow, plus Suncloud blush, Wildfire lipstick. Hair, Garren at The Plaza; makeup, Vincent Nasso. Details, next to last pages of this issue.

Penn

FRAGRANCE PLEASURES

Penn

*"FRAGRANCE CAN WORK*
*FOR AND AGAINST SEDUCTION.*
*IT IS THE MOST INTANGIBLE,*
*SUBTLE ATTACK ON THE SENSES..."*
*—GIORGIO ARMANI*

# DESIGNER FRAGRANCES, DO YOU CARE?

Yes, you do, so much so, it is believed many more familiar names will join the swelling throng in the near future. Gloria Vanderbilt has just introduced her first fragrance, Perry Ellis and Liz Claiborne are two names expected to follow. Saks Fifth Avenue, the largest specialty store chain in the nation, and retailers who keep a careful finger on the fragrance purchaser's pulse, explains why. In the peak Christmas selling period last December, 61 percent of their women's fragrance sales carried designer names. There's a note of caution from the experts, however, who stress that it has become imperative for the designer behind the fragrance to reflect in the product his "character," sense of style, and integrity, some of the reasons for the outstanding success of Oscar de la Renta's delightful fragrance.

How does a designer approach the "abstract" task of perfume creation? Giorgio Armani, whose first fragrance is here this month, explains, "Working with fabric, it's possible to manipulate, mold, and mix textures, colors, forms into a physical reality. With perfume, the process has to be inverted. I started with the abstraction and worked my way back until I found the scent to express the synthesis of everything characterizing my designs and the woman who wears them. The word 'fresh' kept coming to mind, not innocent or facile, but conscious, assertive. After a few attempts, the Armani formula—green florals, spices, orange blossoms, jonquil and civet—was arrived at."

The fashion in black: Pure all-out glamour—unmistakable in a knockout evening dress . . . clingy, curved, and sheerly draped for a little mystery; baring a shoulder, a leg for a lot of skin. From OMO Norma Kamali, of nylon jersey, about $575. OMO Norma Kamali, NYC; Neiman-Marcus, Beverly Hills. . . .And fragrances made to be worn with great style: Rive Gauche by Yves Saint Laurent, Calandre by Paco Robanne, L'Interdit by Givenchy, Chloé by Parfums Lagerfeld, Anaïs Anaïs by Cacharel, Dioressence by Christian Dior, K de Krizia by Krizia, Armani by Giorgio Armani, and the "made in America" Lauren by Ralph Lauren and Bill Blass by Bill Blass. Big-night makeup, all from Merle Norman. Hair, John Sahag; makeup, Alberto Fava. Details, last pages.

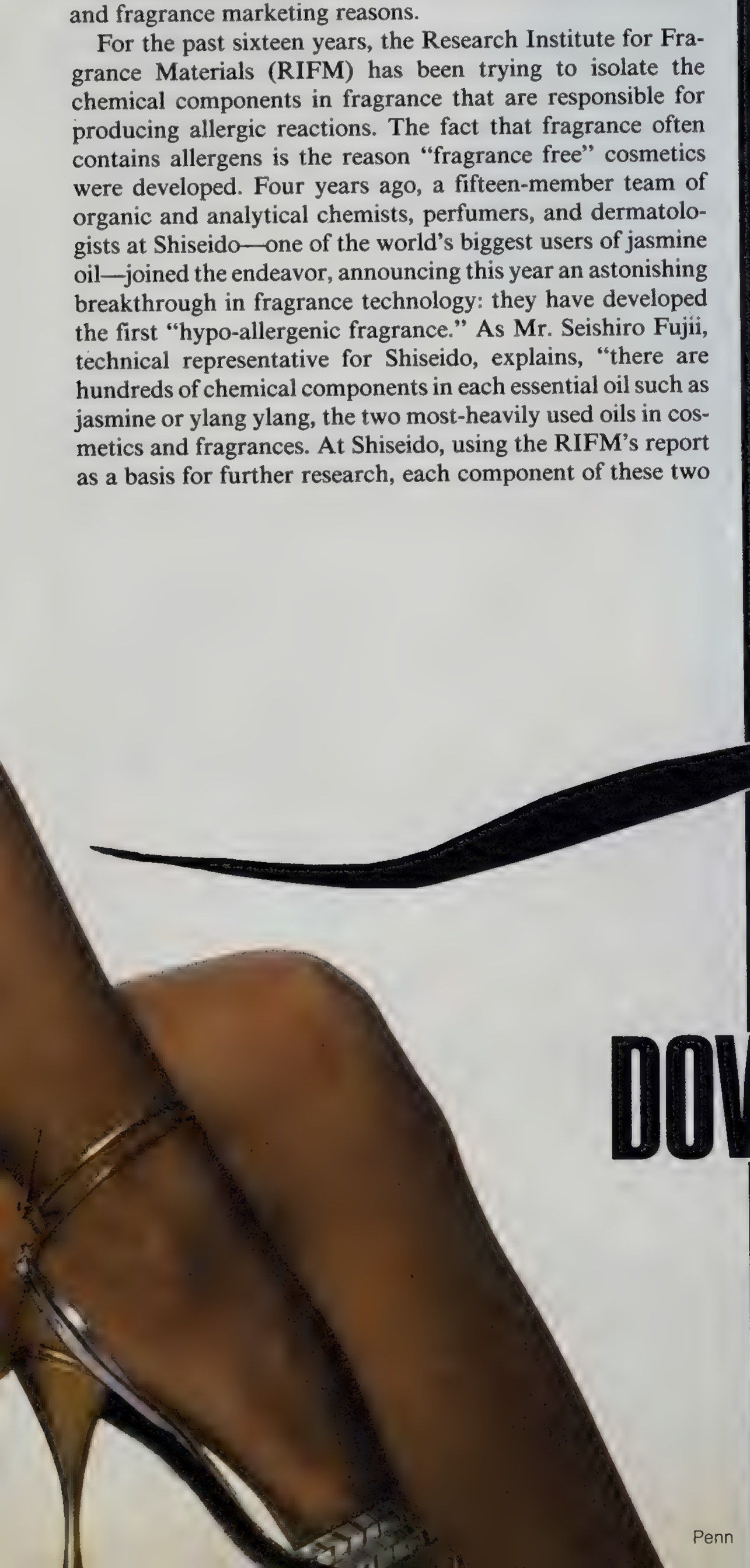
Perfume today is made in much the same way as it was more than a century ago: the flowers that provide perfume's essential oils are still picked by hand by those long experienced in recognizing when each blossom is ready. For example, jasmine (the oil used most frequently in high-quality fragrances and cosmetics) must be harvested just before dawn when its pollen is at its best; a ton of jasmine is required to make three pounds of jasmine oil. While little progress has been demanded of perfume manufacture, the last decade has seen millions of dollars poured into olfactory research, both for medical and fragrance marketing reasons.

For the past sixteen years, the Research Institute for Fragrance Materials (RIFM) has been trying to isolate the chemical components in fragrance that are responsible for producing allergic reactions. The fact that fragrance often contains allergens is the reason "fragrance free" cosmetics were developed. Four years ago, a fifteen-member team of organic and analytical chemists, perfumers, and dermatologists at Shiseido—one of the world's biggest users of jasmine oil—joined the endeavor, announcing this year an astonishing breakthrough in fragrance technology: they have developed the first "hypo-allergenic fragrance." As Mr. Seishiro Fujii, technical representative for Shiseido, explains, "there are hundreds of chemical components in each essential oil such as jasmine or ylang ylang, the two most-heavily used oils in cosmetics and fragrances. At Shiseido, using the RIFM's report as a basis for further research, each component of these two fragrances was fractionalized, until the fractions responsible for triggering allergies were found, removed, and replaced with synthetic fixatives that didn't change in any way the quality of the scent." At the moment this patented process is being applied only to cosmetics products—where it is expected to make a major impact in coming years. Shiseido research is now concentrating on removing allergy-producing components from other major fragrances in regular use. The next step—to use the process to produce hypo-allergenic perfume.

To understand why some fragrances sell, while others don't, why the majority of men still stay away from buying fragrances for themselves (although sales creep up as women continue to give male fragrance as gifts), researchers at PPF International—one of the largest fragrance suppliers in the world—have an ongoing study on male/female olfactory reactions from childhood through puberty to adulthood. Their reports suggest both sexes initially show a marked liking for sweet aromas—such as vanilla and lavender—but it is the male of the species who changes his allegiance faster as he grows up, preferring fruitier, warmer scents like orange blossom and the sexual scent of musk lactone.

While the reality of sexual differences in smell perception is disputed, it has been accepted that a woman's sensitivity to fragrance fluctuates with her menstrual cycle, becoming keener as she approaches ovulation, particularly to the musky odors that are chemically related to pheromones, the hormonal attractants secreted by *(Continued on page 335)*

***"REMEMBER FRAGRANCE IS MEANT FOR THE SKIN TO WEAR..."***
***AND NOW, THE WORLD'S FIRST HYPO-ALLERGENIC FRAGRANCE IS HERE, CHANGING THE OUTLOOK FOR SENSITIVE SKINS EVERYWHERE***



**allure...**
**DOWN TO A SCIENCE**

The fashion in black: Very simple; very effective—the return of the little black dinner dress . . . slightly fitted, shoulder-padded-perfect! Of nylon jersey, from OMO Norma Kamali, about $225. OMO Norma Kamali, NYC; Neiman-Marcus, Beverly Hills. The fragrance with black . . . Flora Danica by Swank, Inc., First de Van Cleef and Arpels, Perfume Must de Cartier, Silences by Parfums Jacomo, Millefleurs by Crabtree and Evelyn, or choose from sixty-four compounds at The Perfumer's Workshop (many can be blended together to make a fragrance uniquely yours). Makeup here from Elizabeth Arden's Primitives collection. (Rainforest shadows, Savage Sand lipcreme). Hair, Garren at The Plaza; makeup, Vincent Nasso. For details, see last pages.

Penn

## BEAUTY PLEASURES

***THE BIGGEST FASHION NEWS THIS SUMMER: BLACK— NEVER IN AS MANY WAYS, IN AS MANY TEXTURES, IN AS MANY MOODS AS NOW. MORE OF THE DIFFERENCE: IN THE WAY IT'S WORN, NOW WITH A NEW KIND OF MAKEUP— THE FOCUS ON THESE SIX PAGES...***

# A NEW

# WAY WITH black

***THE FASHION*** Undeniable: The variety of dressing in black this summer—from the knockout evening dress a few pages back . . . to the casual 24-hour-a-day dressing here. What they all share: a strength that stands on its own, that needs little else (part of what makes wearing black welcome in warmer weather)—the relief of skin exposed; a pretty, minimal shoe; a minimal use of jewelry. *Left:* Pinky & Dianne's cool linen minidress that zips up and goes—anywhere. About $250. Altman's; Alan Bilzerian, Boston; The Right Stuff, Washington DC; John Baldwin; Ultimo, Chicago; Wilkes Bashford, San Francisco. . . . *Above:* Black, defining the body as only black can, in Guy Laroche's strapless cotton knit tube top, about $30, and matching harem pants, about $80. Guy Laroche Boutique, NYC; Guy Laroche Boutique, Washington DC. Details, stores, last pages.

***THE MAKEUP*** With black: strong enough to make a statement on its own, whether the impact comes from clear color . . . or the shine and texture of color with an iridescent finish. Whatever the effect, the color goes in one of two directions—towards coral or towards pink . . . and most of it goes on the eyes and the lips, with just the merest, most natural touch on the cheeks. Both color options (both, with the new impact of blue on the eyes), *opposite page.* The face, *inset,* on the pinker side: Halston's Azalea lipstick, Pearl/Hazy Blue eyeshadow, and slight blush of Pink Chiffon on cheeks. Another alternative from Halston: clear coral—Hot Tomato lipstick, swatched *above.* The mouth and eye, shown in detail, *far left:* Orlane's warm Abricot lipstick and emphatic Manque/Lagon Bleu eyeshadow. Hair, Garren at The Plaza, John Sahag; makeup, Vincent Nasso.

Penn

# BEAUTY PLEASURES

***THE FASHION*** Black . . . and a dress that works whatever the mood, *left*, from Rebecca Moses—cut like a long shirt and easy as a shirt—to wear at home, after the beach, out to dinner. Of linen, about $320. Bonwit Teller, NYC; B. Forman; Dayton's; The Avenue, Omaha NE; Balliet's. Bracelets, Elsa Peretti of Tiffany. . . . *Above:* This year's replacement for last year's walking shorts—a cotton miniskirt, styled like a jeans skirt, with a little dazzler of a tank top, trimmed with lace and sequins. Skirt by Esprit Sport, about $34. Design Observations, NYC; Morace's, Philadelphia; Maud, Coral Gables FL; Tom Mix, Aspen; Macy's San Francisco. Top of cotton by Whittall and Javits, about $24. Bloomingdale's; T. Edwards, Atlanta and Houston; Hattie, Palm Beach; The Twenty-Four Collection, Miami; I. Magnin. Details, last pages.

***THE MAKEUP*** The most effective accessory with black: makeup—whether it centers on coral colors or on pink; clear or opalescent . . . Always with the emphasis on the eyes and lips. The biggest surprise in color: a new smudged, sultry way with blue on the eyes; the "pop" of nails in red! For cheeks: A soft, natural hint of color—Princess Marcella Borghese's Feathered Rose, swatched *far left,* and blushed on the face, *left,* with their Scotch Heather Mist lipstick and Blue Grotto/Amethyst Lustro eyeshadow. The same approach to makeup—emphatic eyes and mouth, soft cheeks, a slight iridescence throughout—in warm coral colors, *inset*: Revlon's Sweet Success Coral lipstick, Peach Lustre on cheeks, and Whipped Apricot eyes lined with Blue Kohl. Hair by Garren at The Plaza and John Sahag; makeup by Vincent Nasso.

Penn

Penn

***THE FASHION*** More proof of the power of black: how it takes a little T-top and walking shorts, *left,* and turns them into something strong, gutsy . . . something that can go more places—to the city, to dinner. The cotton knit top that slides off a shoulder, about $30, and pleated cotton twill shorts that show off legs, about $90, by Blassport. Bergdorf Goodman; John Baldwin; The Carriage Shop, Dallas; I. Magnin . . . and black that's hard-to-find—elemental, as a base, *above:* a dress that can do almost anything, day into night. Of rayon matte jersey about $320. By Trigeresport for Abe Schrader. Available late May at Bonwit Teller, NYC; Montaldo's; Rich's; Marshall Field's; Neiman-Marcus; I. Magnin. Details, last pages

***THE MAKEUP*** With black: the "accessory" that adds all the lift you need—makeup with clear color . . . or with the subtler approach of color that's been softened with a frosty, opalescent shine—the approach you see, *opposite, far left:* Lancôme's soft Botticelli Blush lipstick, even softer New Muscade Blushing Powder, and the slight sparkle on the eyes of Organdy and Cashmere Blue—the color that's repeated in the swatch, *above;* the kind of color that's news for eyes right now. The unexpected strength of paler color-plus-shine continues, *inset opposite:* L'Oréal's rosy Rouge Laque on lips, iridescent Iris Perle shadow defined with London Lavender crayon on eyes. Hair, Garren at The Plaza; makeup, Vincent Nasso.

**This season's "classic" maillot—strapless and diagonally striped in black and white, piped—just at the top—with a band of red. It's one of the most subtle—body-conscious—shapes around. From Cole of California, in Antron/Lycra, about $42. Late May at Altman's; Jacobson's; Bullock's; I. Magnin.**
***Beauty Note:*** **A good summer makeup: very "light," waterproof . . . here, from Christian Dior, "Khol" eye color lining eyes, black waterproof Diormatic mascara, matte Mohair lip color.**
**Hair, these four pages, Stephane Lempire for John Sahag; makeup, Angelica Novaes for Xavier, NY; manicures by Cecilia Chan. Details, last pages.**

. . . in the shapes you can't resist!

Body-sleek, blazing with color, ornamental

in unexpected ways.

These are the suits that stand out as the eye-catchers of summer . . .

# THE OTTEST SUITS !

**THE HOTTEST SUITS!** . . . For moving around in the sun: a maillot, *above,* that starts out covered, bares down for maximum exposure. All-black with the deepest plunging neck, the highest cut "leg"—and a sash in silver-and-gold-lamé. By Gottex in Antron/Lycra, about $72. Bonwit Teller, NYC; Marshall Field's; Robinson's, Newport Beach CA and Beverly Hills; I. Magnin. . . . And *right,* one of this season's most body-flattering suit shapes—the surplice wrap, beautifully cut, in fuchsia and black stripes,

Arthur Elgort

with a gold-trimmed belt. By Gottex, in Antron/Lycra,
about $62. Saks Fifth Avenue; Marshall Field's;
Neiman-Marcus; Bullocks Wilshire, Newport Beach CA
and Los Angeles; Carol & Mary, Honolulu. Details, last pages.

*Beauty Note:* News this summer—the plus of sunscreen in all kinds of products—in moisturizers, like new Revenescence Moist Environment Body Treatment, from Charles of the Ritz.

THE HOTTEST



Arthur Elgort

**SUITS!** Suits that demand—and get—attention: the barest high-on-the-thigh bikinis in the brightest colors, sharpest patterns. *Left:* Bareness—and a lot of color in a hot-striped bandeau bikini from Geoffrey Beene, in bright orange and navy blue. Geoffrey Beene for Sinclair in Antron/Lycra, about $48. Saks Fifth Avenue; Garfinckel's; Jacobson's; Neiman-Marcus; I. Magnin; Liberty House of Hawaii. Hair, Christiaan; makeup, Sophie Levy for Pipino-Buccheri .... *Right:* The most daring—a nearly-naked string bikini in a sensational madras plaid, unexpectedly spiked with metallic thread. From Gottex, in cotton/Lurex, about $48. Bloomingdale's; Jordan Marsh, Miami; Nordstrom; Liberty House of Hawaii. Hair, Stephane Lempire for John Sahag; makeup, Angelica Novaes for Xavier, NY; manicure by Cecilia Chan. Details, additional stores, last pages.

*Beauty Note:* In any bare suit—like the ones here—whenever you're spending the day out in the sun anywhere, plan on complete sun protection. Now—a sun-care system . . . Prescriptives Outdoor Protective System, with a sun-shielding cream (SPF19), a lotion (SPF7), and a new, nude lip color (approximately SPF12).

The good word: cool, uncomplicated clothes have a new sophistication and polish this season. The difference turns on the new narrower lines; clean, often-dark color; the impact of stripes. It's a difference that works when you need to be "dressed." . . . You see it in Blassport's white cotton suit, *left:* the notch-collared jacket a little narrower, longer (about $140); perfect straight trousers (about $88); a little cotton tank (about $26); a look to count on, anywhere. Bergdorf Goodman; John Baldwin; Harold, Minneapolis; Pants and tank top at Ivey's Carolinas. Watch, Les Must de Cartier. . . . In a very different spirit—a Perry Ellis suit—*near*

Claude Mougin

# A POLISHED EDGE

*left, top:* striped in shades of dark navy cotton—a slim long jacket with wide sleeves (about $180); cropped drawstring pants in a slightly different stripe (about $160), and a tucked white hand-knit top (about $80). Racy, dashing, nonchalant—but serious enough for the city, on the job. Henri Bendel; Kaufmann's; Saks-Jandel; Higbee's; Hudson's; Balliet's. . . . As soon as it's warm, women start thinking about dresses. Worth thinking about: John Yang's peppermint-fresh silk crêpe de Chine, *near left, below:* a small T-shirt top and a short, narrow skirt that clearly suggest the body . . . without hugging it. For Jack Mulqueen. About $139. Bergdorf Goodman; Gentlemen's Quarter, New Orlean's; Marshall Field's; Georgio, Beverly Hills; Nordstrom, Seattle. . . . From Norma Kamali, who re-invented "easy," *this page:* the biggest oversized blue-and-white cotton shirttail dress. To enjoy at-home, in the country, at lunch in the city. About $72. OMO Norma Kamali, NYC. These four pages photographed at the Trans World Airlines Domestic Terminal at NYC's Kennedy International Airport. These two pages: hair, Bob Fink; makeup, Sophie Levy, both for Pipino-Buccheri. Details, more stores, last pages.

A POLISHED EDGE

All the finish of a suit in three live-in pieces *far left, top:* A blouson jacket in loden green cotton; straight, crisp black trousers; a white camp shirt. The jacket, Diane Von Furstenberg Coats, about $96. At Lord & Taylor; Jordan Marsh, Boston; Halle's, Cleveland and Columbus; Nordstrom, Salt Lake City. Trousers (about $55) and shirt (about $38) by Liz Claiborne and Evelyn Sini for Liz Claiborne. Both in cotton/linen. At Hudson's; Bullock's. Shirt at Lord & Taylor; Dayton's. To reach for again and again, *far left, bottom:* Ralph Lauren's camp shirt (about $48) and slim pleated trousers (about $64) in navy cotton twill—perfect together or separately as a "base" for other looks. Bloomingdale's; Polo/Ralph Lauren, Fort Lauderdale; Brittany, Chicago; Polo/Ralph Lauren, Palo Alto CA . . . Cool, white, unaffected as a shirtdress, *near left,* but with a this-minute attitude in the collarless, body-skimming shape, the texture news of wooden buttons, a burlap belt. By Kappi, about $86. Lord & Taylor; Montaldo's; John Baldwin; Jacobson's; Balliet's; Cele Peterson's, Tucson AZ. One of the most attractive looks this—any season—Calvin Klein's smidge of a dress, *right:* knee-length, straight, narrow; in silk crêpe de Chine. About $230. Bonwit Teller, NYC; Montaldo's; Rheinauers, Tallahassee FL; Balliet's, Hart-Albin, Billings MT. These two pages: hair, Bob Fink for Pipino-Buccheri; makeup, Paul Gobel, Sophie Levy for Pipino-Buccheri. Details, last pages.

Claude Mougin

Knockout prints—sophisticated, beautifully designed—in deep, strong, remarkable colorings. Here, some of the best, to sew in shapes that make the most of the fabric...that give you the kind of clothes you really need—and want—for warmer weather

# A NEW EYE ON

Michel Comte

VOGUE PATTERNS

VOGUE PATTERN 2936

# PRINTS

The fabric makes the difference! *Above:* A top so soft you could call it a jacket or a blouse, eased over fuller pants. Vogue American Designer Calvin Klein Pattern 2936. With a style this uncomplicated—a standout fabric: bright floral cotton with a leno stripe. . .*Inset left:* More of the splash a terrific print can make, in a beguiling one-shoulder, tulip-hem short dress edged in "gold." Givenchy Vogue Paris Original Pattern 2307. Both, American Silk Mill's Cantoni Print cotton. Hair: *above,* Sean Hoskins for Garren at The Plaza; *inset,* Garren at The Plaza. Makeup, Angelica Novaes for Xavier, NY. These four pages photographed at the Westview Swim Club, Roosevelt Island NY. Fashion and accessory details, see next to last pages this issue.

A NEW EYE ON PRINTS

VOGUE PATTERN 8353

Michel Comte

VOGUE PATTERN 8310

More of the season's uniquely styled prints...in cool, sheer cottons...in wonderful colors...in some of the prettiest clothes to sew for warmer weather

Fabrics that bring a new richness and sophistication to summer dressing. *Left:* A bold floral print set against a leno-striped background, in a charming, big-sleeved smock dress to sash or not . . . to wear everywhere this summer. Vogue Pattern 8353. American Silk Mill's Cantoni Print cotton. . . . *Above:* A modern take on pyjama dressing—a wrap top, harem pants, and an intriguing play of deep, dark prints. Very Easy Vogue Pattern 8310. Yves Gonnet cotton. Hair, Garren at The Plaza; makeup, Angelica Novaes for Xavier, NY. Fashion and accessory details, see next to last pages.

VOGUE'S

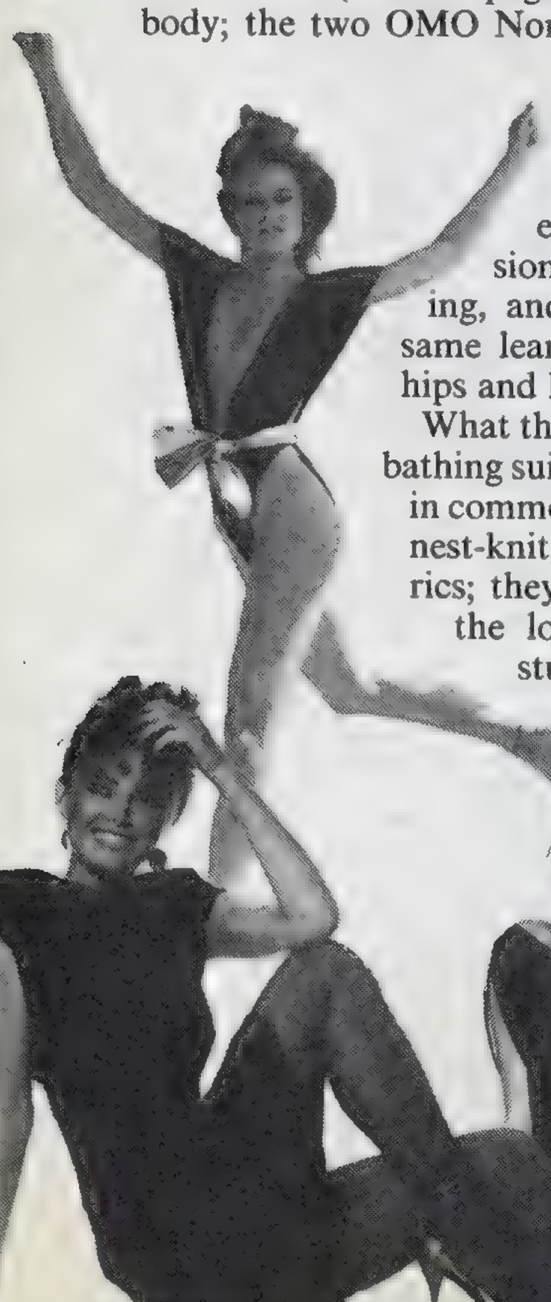
# Last Word

## ON FASHION IN THIS ISSUE

What works and what doesn't: when you want to look "dressed" but you care about comfort . . . when it's a short black dress, a new narrowness in clothes, or the sort of shoes you want for summer

The key to dressing in this issue? Dealing with narrowness, for a start. **This summer's skirts, tops, and dresses, for the most part, are narrow—cut close to your body—and they're mostly meant to fall straight.** In effect, that's line . . . and, on a woman, that's posture. When you're dressing this summer—dressing during some months to come—"shoulders down, back straight," the old saws of good posture, oddly enough, could be the key to what works.

The reality: **Wearing narrower clothes doesn't necessarily require a body that's narrow;** it probably does require tone, though—especially at waist and hips. Without a doubt, the black bathing suit, *below* (and on page 310), shows off a body; the two OMO Norma Kamali dresses (*at bottom page*) have more fabric . . . but don't be fooled by it: they're essentially extensions of the same thinking, and they demand the same leanness through your hips and legs.



What these narrow pieces—bathing suit and dresses—have in common: some of the thinnest-knit, lightest weight fabrics; they travel easily (even the long dress could be stuffed in a handbag) . . . and they share a design trick that works: at the shoulders they're all slightly padded, draped, or somehow made to look broader across the top. On your body, instantly, there's the look of more narrowness at the hip.

Once you've got that simplicity of line, you go with it: bigger earrings (some, like the earrings *right,* have an almost high-tech look) may be about as much decoration as these clothes can take. One warning, we've found: Bigger earrings that drop down, like many we're seeing now, need a certain cleanness—some space to dangle—at your neckline. They don't work with a neck ruffle or a choker; you won't want them with a muffler or any neckline that has much detail. A rule of thumb: When you try them, look not just at your face but—as with almost any accessory—check your entire body in a mirror. **Bigger earrings are a big statement. You won't want too much going on elsewhere.**

When you add "decoration" this summer, it may be no more than a beautifully colored sandal; **in a quite remarkable shoe year generally, we're finding sandals are standouts:** bare, delicate—this summer, you'll give some thought to the condition your feet are in.

What works? In a sense of giving you more, sandals with color, with more than one color, with some picturesque detail or trimming; heels, mostly, are shaped and delicate. **The best sandals now may not come with a great deal of leather, but they don't disappear on your feet:** look for strong colors—yellows, greens, cobalt blues, reds. Most often, in this issue, you'll see heeled sandals at night, flatter-heeled sandals with clothes for day. **A basic rule, we've found: With shorter skirts, the more open a sandal, the better the look of your legs will be.**

Perhaps it needs a bit more talking about—this whole way of dressing that, in some way or another, has come from warm-up clothes: How do you get something that's not locker-room dressing but pulled-together clothes for night, for a resort, for home? Look at the photographs, *right:* None of these clothes is meant for the street. But if you ask what is ease and comfort and style, this is it.

The shapes, *below,* may have evolved from "sweats," but there are differences: The shapes are pared down; these aren't warm-up bottoms put with warm-up tops. Instead of layering pieces the way a dancer does, you eliminate . . . and change a texture: to something as light as a jersey knit or as sophisticated as, *bottom,* Sonia Rykiel's silk satin camisole top. Her pyjama top and bottom have bronze Lurex stripes.

Depending on how you handle them, some pieces can work for an evening—or the most relaxed sort of day. Look at the clothes photographed in Palm Beach, pages 232-251: the message—the occasion—comes across in the earrings we've added, the makeup or shoes. Each of the women, *below,* is "dressed," and the signals are more volume to the hair, bigger earrings, more intensified makeup, sandals with high heels. Put that white tunic top and short pull-on pants with white Indian moccasins, with your hair pulled back, and you'd wear them anywhere—at a resort, in a morning. With more casual hair and makeup, with strappy flat bronze sandals and a simple cotton knit T-shirt instead of that black lace camisole, Sonia Rykiel's top and bottom become a much more familiar way to dress. The idea? Comfortable daytime dressing. The look is a long way from "sweats." ▽

Regular, 1 mg. "tar", 0 .2 mg. nicotine
av. per cigarette, FTC Report Dec. '81;
Menthol, 1 mg. "tar", 0 .2 mg. nicotine
av. per cigarette by FTC method.

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*The pleasure is back.*

# BARCLAY

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

VOGUE'S

# HEALTH style

***How exercise affects skin . . . warm-weather colds . . . energy rhythms . . . sit-up myths . . . about your teeth***

Photo by Denis Piel; ring by Cartier

## HOW YOUR TEETH LOOK

*The appearance of teeth is more than a matter of attractiveness. Teeth that don't occlude correctly can cause problems in the supportive tissue and bone structure of the mouth; and uneven teeth can be difficult to clean between, more prone to decay, notes Wick Alexander, D.D.S., M.S.D., associate professor of orthodontics, Baylor College of Dentistry, Dallas. Along with several hundred colleagues, Dr. Alexander is offering selected adult patients the option of "invisible"—or lingual—braces, developed by Craven Kurz, D.D.S., of Los Angeles, that are worn behind the teeth rather than in front. The "cons" behind the "pros" of invisibility: lingual braces may need to be worn longer, require lengthier orthodontic visits than conventional braces, and may cause speech difficulty, tongue and teeth soreness the first few weeks. . . . Stained or chipped teeth, while more of a cosmetic than health problem, can be "whitened," restored with methods such as bleaching, bonding, laminating, or capping. There are benefits and drawbacks to each; a dentist can decide which is best for your particular problem.*

About 90 percent of American adults have some form of gum disease, a major cause of tooth loss that can be prevented with proper daily and professional care. The major concern in preventing tooth and gum decay: the removal of plaque, the sticky film that combines with sugar to form a tooth-eating acid. "While a quick brushing after meals can help dislodge food debris and freshen breath, to remove plaque adequately requires several minutes of flossing, brushing and rinsing the mouth," says Howard S. Glazer, D.D.S., clinical instructor of dentistry, Albert Einstein College of Medicine, NYC. "Whether this thorough cleaning is done morning or night is a matter of choice, but it must be repeated once every twenty-four hours. Some women get into the habit of flossing while they watch the evening news, then brushing and rinsing before bed."

As for toothpaste, some experts feel that it is more of an esthetic consideration, a way to "get the brush into your mouth," than a necessity for adults. While opinion is split on whether fluoride pastes can help mature teeth, all dentists consider it essential for children. Abrasive pastes should be avoided, as they can damage tooth enamel. Pastes for sensitive teeth can provide relief, but the cause of sensitivity should be checked by a dentist.

The tools used are crucial. Dentists prefer unwaxed floss, unless teeth are so close it's uncomfortable, and a straight-handled brush with soft round-ended nylon bristles. Brushes should be replaced every three months.

Even the most disciplined among us, though, will find it physically impossible to clean next to and behind every tooth—and any plaque that's missed soon hardens into tartar (or calculus), a major contributor to periodontal disease. "The only way to remove calculus is by a professional cleaning done by a dentist or hygienist," says Dr. Glazer. While the standard practice has been to recommend cleanings every six months, some experts now recommend them as often as every two to four months. "Saliva and body chemistry can cause plaque and calculus to accumulate independently of oral hygiene," says Dr. Glazer. "For these people, frequent professional cleanings are a preventive necessity."

**The health of your teeth can influence your overall health—and is primarily up to you**

**SUGAR** IS STILL THE MAJOR CULPRIT IN TOOTH DECAY," SAYS IRENA K. MAUSNER, D.D.S., ASSISTANT PROFESSOR, NEW YORK UNIVERSITY SCHOOL OF DENTISTRY. "ELIMINATING SUGAR FROM THE MOUTH ELIMINATES THE FOOD THAT BACTERIA FEED UPON." AVOIDING OBVIOUS SUGAR ISN'T ENOUGH, POINTS OUT BEATRICE TRUM HUNTER IN "THE SUGAR TRAP" (HOUGHTON MIFFLIN). OUNCE FOR OUNCE, THERE'S MORE SUGAR IN SOME BRANDS OF KETCHUP THAN IN ICE CREAM; MORE IN SOME SALAD DRESSINGS THAN IN COLA DRINKS. OTHER POSSIBLE SOURCES: NON-DAIRY CREAMER, COTTAGE CHEESE, BOUILLON CUBES, CANNED VEGETABLES, FROZEN ENTREES.

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# HEALTH

## Exercise for better skin?

Does exercise improve the quality of your skin? The circumstantial evidence is compelling," says Albert M. Kligman, M.D., professor of dermatology at the University of Pennsylvania School of Medicine. "While there's no scientific data to prove that exercise benefits skin health, it's common for immobile people to have fragile, thin, nearly transparent skin. And athletes who exercise regularly seem to have stronger, more resilient skin. Because exercise brings more blood and oxygen to the skin for a better exchange of nutrients, it appears that exercise improves skin quality." Dr. Kligman cites a Finnish study of middle-aged athletes whose skin was found to be denser, more elastic, thicker, and less wrinkled than a matched sedentary group. Dr. Kligman calls this study "a beginning" and expects scientific confirmation within the next ten years that exercise heightens skin health (as long, of course, as sun exposure is controlled). Meanwhile, psychological as well as physiological benefits of exercise may give you a healthy glow.

**Miniature trampolines (*left*) are an enjoyable means to fitness. James White, Ph.D., at the Human Performance Laboratory, University of California, San Diego, proved it: after three months, 65 percent of women tested were still using their trampolines.**

Photographed by Nancy Le Vine at W & J Sloane, NYC

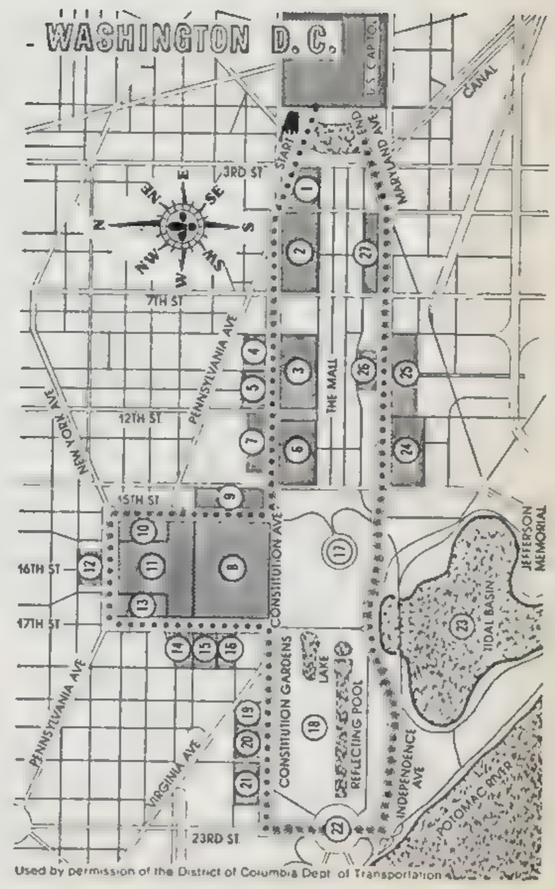
## *style*

# Functional and fun exercise gear may give you the impetus to work out, slim down...

Good news! When looking for exercise clothes, there's more than ever to choose from now. . . One example: the puff-sleeve, bateau-neck cotton/Lycra leotard, left, by Dance France (details, stores, last pages). . . . For fitter legs: Gilda Marx's new Lycra tights help to support legs' muscles during workouts. . . .Also, wearing light- rather than dark-colored tights is better for ''reading'' muscle stretches, improvements as you work out and watch yourself in the mirror, says ballet/exercise teacher Leigh Welles.

## *The joys of walking*

*Walking briskly gives your heart, lungs, and muscles a workout while you enjoy the sights. All you need are comfortable low-heeled shoes with ample toe room, flexible, cushioned soles . . .and an interesting destination, e.g., exploring a new city, or a new neighborhood in your own town. For inspiration, see "The Complete Book of Walking" by Charles T. Kuntzleman and the Editors of Consumer Guide (Pocket Books), featuring the author's favorite walks in America, including maps (Washington, DC, right). Headed for Europe? Check out the "City walks" series (New Republic/Holt, Rinehart and Winston).*

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*When performed properly, sit-ups help to tighten and flatten abdominal muscles and support your back. Here, four common sit-up myths from "Total Body Training" (Charles Scribner's Sons and Warner Books) by Richard H. Dominguez, M.D., and Robert Gajda.* ● *"Sit-ups will help me 'thin' my waistline." The action of the rectus abdominus is to shorten the distance between the pubes and the breastbone. Like any other muscle group, these muscles get larger when worked. Core work will thicken the waist—not reduce it.* ● *"Sit-ups will help me to lose weight around the middle." Remember that fat tissue is part of the general metabolic system. This means that you cannot do "spot reduction." Effective weight control is really a balance between eating and aerobic exercises.* ● *"Hundreds of sit-up repetitions will do me good." This is part of the misguided principle that if ten repetitions are good, one hundred are better. In exercising, quality is usually more important than quantity.* ● *The faster you do sit-ups, the more conditioning you'll get." It is not true that the how-many-sit-ups-can-you-do-in-two-minutes test is a gauge of condition. Throwing the body forward past the upright position creates the same pulling problems as in other exercises.*

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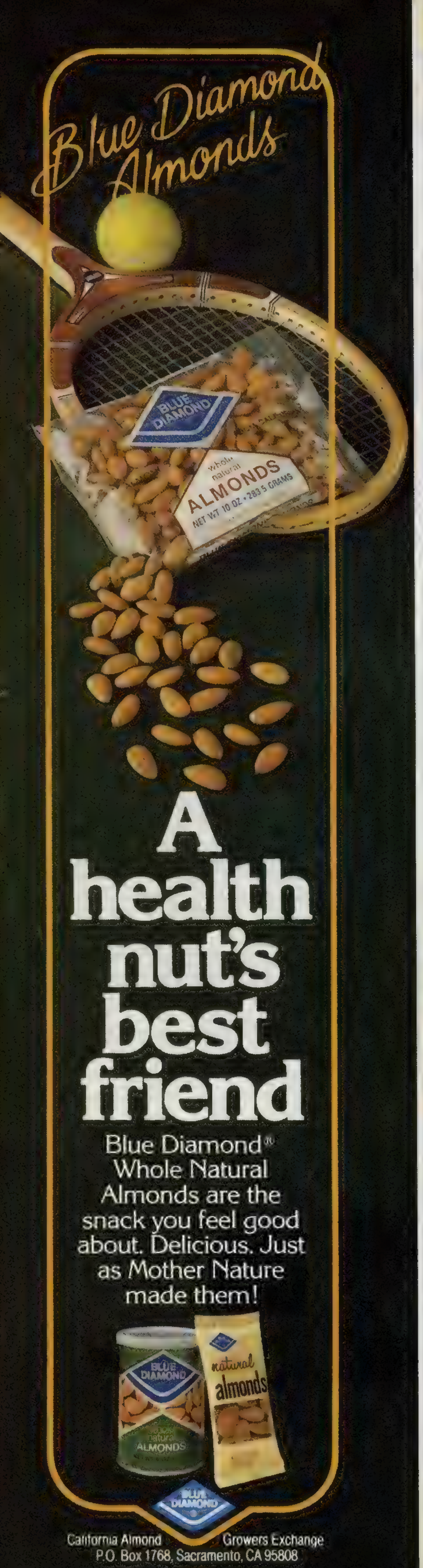





# Energy Rhythms

"morning person"—up at dawn like a lark, ready for bed at sunset—can't understand how a "night person" can begin the day in mid-afternoon, stay up all night like an owl. "This is not just a difference in habits. Each of us has a natural biological clock, a group of cells in the brain called the suprachiasmatic nucleus that regulates when we are most alert and when we need sleep," explains Charles P. Pollak, M.D., co-director, Sleep-Wake Disorders Center, Montefiore Medical Center, NYC. "While most individuals naturally follow a twenty-four hour day similar to the societal norm, a small number do function best in particularly 'lark-' or 'owl-' like patterns, in which they rise very early or late in the day, are at their peak performance level in the morning or evening accordingly."

What happens when a lark falls in love with an owl? "On the one hand, slight adjustments in our time clocks are relatively easy to make," responds Dr. Pollak. "Large divergences in schedules, however, can cause marital and sexual problems. This is particularly true in marriages involving one partner who works at night, the other in the day. Weekends can then become the focal point of the relationship, putting unnecessary stress on what should be relaxation time."

Jan Bilgore

FITNESS REMINDER: DON'T USE SPORTS TO GET INTO SHAPE. GET IN SHAPE TO DO YOUR SPORT. DOING STRETCHES, WARM-UPS GEARED TO YOURS WILL HELP PREVENT SPRAINS, STRAINS.

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## Cold Comfort

*Warm-weather colds are easier to catch than mid-winter attacks of sniffles, say medical researchers. "Evidence suggests that most spring colds are caused by rhinoviruses, which spread more easily than coronaviruses, the culprit in most winter colds," says John Mills, M.D., associate professor of medicine and microbiology, University of California, San Francisco. "At any time of year, smokers tend to suffer more severe colds than non-smokers, have more symptoms that last over a longer period of time." Is there a cure for the cold in sight? "Early studies show that enviroxime, a virus-specific compound, has promise. Meanwhile, aspirins and antihistamines have proven more effective than placebos."*

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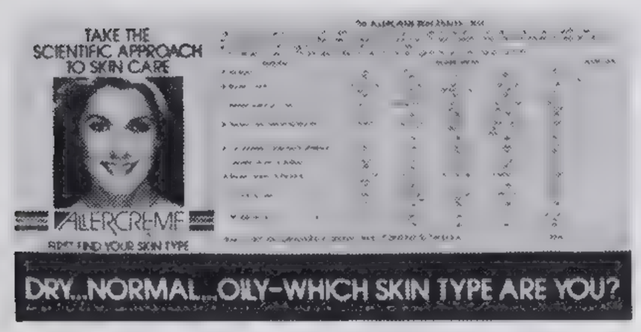


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# Q&A

## Treating skin imperfections: moles, white spots, spider veins

**I have had a small brown mole on my cheek for a long time. Should I be concerned about it? Can it be removed?**

Moles are basically collections of pigment cells (or melanocytes) in the skin. "The majority of moles are harmless—and of esthetic rather than health concern," says Gerald H. Pitman, M.D., clinical instructor of surgery, New York University School of Medicine. "A mole becomes something to worry about when it undergoes a change—in color, size, shape, or texture—or when bleeding occurs. These are potential skin-cancer danger signs that should be brought to a physician's attention immediately. Large moles present at birth should also be examined by a physician, as these may be of later concern."

In the case of a pre-cancerous or cancerous lesion, of course, the primary concern is for complete removal of the growth. Following a biopsy, the physician will surgically remove both the mole and any suspicious surrounding tissue. The method that a dermatologist or plastic surgeon uses to remove a mole or lesion depends on its size and nature. Skin grafts may then be necessary.

In the case of a harmless mole that is being removed for cosmetic reasons, however, "the choice of removal depends on which one leaves the least amount of scarring," says Hillard Pearlstein, M.D., assistant clinical professor, dermatology, Mt. Sinai School of Medicine, NYC. "The most common techniques include shaving the mole off with a scalpel blade, or a surgical excision. Cryosurgery—a technique in which the mole is frozen with freon or liquid nitrogen spray, then peels off—can also be used, depending on the depth of the mole. All can be done as in-office procedures."

**I developed small white spots on my shoulders and back recently when I went out in the sun. What caused this?**

"The most common cause of white spots that come out in the sun is *tinea versicolor*—a superficial fungus infection that literally acts as a sun block," explains Dr. Pearlstein. "Because there are often no other symptoms, a woman can have this infection all winter and not notice it until summertime, when she gets a bit of sun and the rest of her skin takes on a slightly deeper color. To treat the infection, doctors prescribe a topical fungicide lotion."

While *tinea versicolor* most commonly occurs on the shoulders and upper body, it does sometimes appear on the face. Isolated facial spotting, however, is more likely pigment loss (or hypopigmentation) following a skin injury (i.e., acne scarring) or a mild eczema attack. In any case, a dermatologist should be consulted, as this could signal a more serious problem.

**With bathing-suit season at hand, I was wondering if anything could be done about the tiny "spider veins" on my legs. Can these be removed?**

"Spider veins"—purplish or reddish spider-web-shaped lines on the skin—are not really veins at all, but unnecessary enlarged capillaries. "To remove these lines from the legs, the most common treatment is to inject the capillary with a hypertonic saline solution," says Gerald Imber, M.D., assistant professor of plastic surgery, The New York Hospital-Cornell Medical Center. "The solution causes the walls of the capillary to close up. Once it can no longer carry blood, the capillary can no longer be seen through the skin."

Dr. Imber notes that while plastic surgeons and dermatologists can treat "spider lines," large varicose veins usually require the attention of a surgeon. ▽

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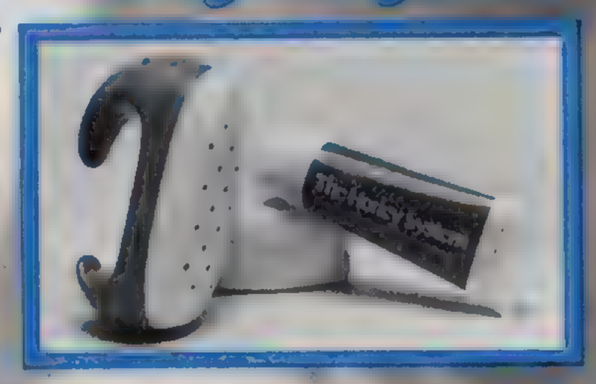

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VOGUE'S

# HEALTH *style*

**Where you eat can affect how you eat: if you eat in front of the television, each time you turn it on, you may turn on your desire for food.To create an ambiance that doesn't stimulate overeating, take time to arrange a cheerful table, turn off all but the most soothing sounds, light candles, converse, *savor.* In summer, move everything outside.**

There's news on the soup-and-crackers front: these two have always made a pleasing lunch, but it turns out they're good diet food, too. The reason has less to do with calorie count than with the fact that soup requires a spoon, time, and the eater's attention to eat it. A University of Pennsylvania study found that people who eat soup with lunch consume fewer calories at that meal and throughout the day. Soup is usually nutrient-rich and, now, is available in tastier "light" and low-sodium versions. On the supermarket shelves along with the soups, a growing array of low-calorie crackers that are satisfyingly large, flavorful, and crunchy. Summer lunch to try: Campbell's new "Crispy" Spanish Style Vegetable soup diluted with one-third water, served chilled with crisp, airy, French Cracklebred at seventeen calories a slice.

It's a dog's life: now "stress food" for dogs stressed by "working, hunting, showing" . . . and vitamin-packed beefy tasting "juice" to relieve water-bowl boredom . . .

***Fat Test: If your circumference at the navel exceeds your chest measurement (across breasts), you have too much fat in the abdomen.***

## Best-kept diet secret: eating breakfast

*People who are overweight tend to skip breakfast, eat a light lunch, then overcompensate by eating a huge dinner," says Judith S. Stern, Sc.D., associate professor of nutrition, University of California at Davis. "Breakfast is an energy booster. Most women find they have more self-control—are less likely to overeat—in the morning." Ideal: a calcium source and a high-fiber food, like Post's new Fruit & Fibre cereal with milk.*

VOGUE, May, 1982

# CAROL GILLIGAN

*(Continued from page 269)*

"First," she says, "my sample is too small. Second, I'm saying that the responsibility orientation, for example, predominates in women's thinking. Women as a group. Not all women. What most strongly colors their thinking—imagine it as hues—is this perspective. But to label it female seems limiting. I want to call it a human voice, both to emphasize for women that they're in touch with the human condition—this is a real contribution to human thought—and to get rid of the phrase 'as a woman and as a person.' "

The possibility of integrating the two orientations—of "seasoning" justice with mercy, and responsibility with rights—is the most exciting element of Gilligan's theory. It's refreshing to hear care advanced as a value equal in importance to justice. It's comforting to hear that the urge to maintain connections is honorable rather than a symptom of dependency. But it would be no advance to promote the job of caring as women's half of the human bargain. "Care" seems to be the dirty work of society; care from women is appreciated, at best, as a spillover from the maternal instinct, a mindless biological reflex. And care *can* be mindless—frightened gestures of appeasement, pointless gestures of martyrdom. It is precisely the compulsion to care that women are resisting when they make a big deal of "asserting my needs," or refusing to get the coffee, or learning to live alone and like it.

But with Gilligan's ideas one can see that care, stripped of its compulsions, is an intelligent activity. The principles of care—that, in a sense, we are each responsible for all of us; that it is important to look for the nonviolent solution; that I hurt myself by hurting those connected to me, and all of us are connected—these principles make this orientation, as Gilligan suggests, "enormously valuable for both sexes, particularly at this time."

After all these years of hearing about the value of autonomy, it is odd to hear about the value of attachment. "Obviously," Gilligan says, "some degree of separation is crucial, and, most of all, the separation of your own perspective from other people's. But the real danger is the illusion of separateness—the idea that your life is separate from other people's, that safety lies in separation."

* * *

One is suspicious now of characteristics supposedly determined by sex, even if they are flattering to women. What accounts for the differences Gilligan has found? Where do they come from? Are they genetic? Taught? Gilligan's work, she says, "makes no claim about the origins of these differences. The most plausible hypothesis to me is Nancy Chodorow's [in *The Reproduction of Mothering*]—the fact that women are the primary caretakers of children. Now, you would say that that has to matter: whether one's first intense experience of relationship is with a person of the same or of the opposite sex, during the period when gender identity is being formed. And the mother is going to respond somewhat differently to her male and female children. The question is not does that matter, but how does it matter?"

How it matters, briefly, is that girls define themselves through identification with their mothers. Boys define themselves through separation from their mothers. A boy, to be masculine, must maintain his distance, his difference—his identity resides in separateness. Closeness is threatening. Good fences make good neighbors.

A girl, on the other hand, to be female, doesn't have to push off from her mother to become her own person: growing up female, she remains connected. "Empathy," Gilligan quotes from Chodorow, "is built into [the] primary definition of the self." Closeness is more than comfortable—it's essential.

For women, Gilligan says, life is a network of connections. The image of a web recurs in women's talk as the image of a hierarchy repeats in men's talk. From these two images, Gilligan says, "you can see what fear of success and fear of intimacy are really about—the fear of being stranded [alone at the top] and the fear of being caught [closed in, on a web]." What is dangerous for one sex, she observes, is precisely what is safety for the other. Nature sure is wonderful.

"If morality is the system that protects the self and extends to others the same protection

**Being a woman is a humbling experience**

you want for yourself," Gilligan says, "you can see how different ways of experiencing the self would be tied to different moral systems. And even in men who seem very connected, you can hear that voice protecting separation. And even in women who seem separate and successful, you still hear that voice looking for where you can make the connection."

* * *

Describe the two styles of moral thinking to most women, and you will hear either "you can't generalize"—a high-minded response, in general, but sometimes you *can* generalize—or "I guess I think pretty much like a man." Women sophisticated in the language of Women's Liberation know we are not supposed to feel flattered by the comment "You think like a man," but the truth is that no one wants to be caught thinking "like a woman." The phrase connotes unpredictability, indecisiveness, tentativeness, soft-headed rather than clear reasoning. Faced with either reaction, I bring up Heinz.

Heinz is the fictional protagonist in a research question Kohlberg uses to explore moral attitudes. Heinz is a man whose wife is dying of cancer. The local pharmacist has discovered a drug that might cure her—a very expensive, overpriced drug. Heinz has borrowed what money he can from his friends, but it is not enough and the druggist will take only the full price. The question is: should Heinz steal the drug?

"What Heinz should do," said a friend who claimed that she thought like a man, "is to have a very long talk with the pharmacist." Her response is a marvel of logic and wisdom to me, but it is not thinking like a man. It's thinking exactly like a woman—stage three.

The high-scoring stage-six person might answer: "Yes, Heinz should steal the drug because the right to life supercedes the right to property."

Here we have a *(Continued on page 334)*

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# CAROL GILLIGAN

*(Continued from page 333)*

universal ethical principle—"an ideal to which all rational men can agree," as Kohlberg wrote.

In comparison, the typical stage-three response seems to miss the point, to leave things up in the air. It protests—futilely—that there must be something else Heinz can do, because, after all, it is wrong to steal. And what if he were caught and sent to jail—who would take care of his wife, and what if there were children? Stage three considers the probable consequences of action, instead of concentrating purely on the question, "What is the *right* thing?"

You could say, as I did to Carol Gilligan, "Women can't accept the limits of the problem." Implying, I suppose—though I denied it at the time—that women are illogical, don't play fair, are unfocused.

Or you could say, as Carol Gilligan did to me, "Women see moral dilemmas in three dimensions, involving people, rather than as mathematical equations. Therefore, for women, the dilemma has a greater complexity, and therefore a greater ambiguity."

**The truth is, no woman wants to be caught thinking "like a woman"**

The ability to tolerate ambiguity is counted as one of the few hallmarks of maturity. But living with ambiguity, however mature, is a humbling experience. Being a woman, I keep thinking, is a humbling experience.

If your morality stresses the importance of not hurting others, you often will face failure. As one of Gilligan's male interviewees said, making a moral decision is often a matter of "choosing the victim." There is "violence inherent in choice," Gilligan writes, "and the injunction not to hurt can paralyze women."

If you base your decision on an absolute principle, you may then act with the decisiveness so admired by both women and men. If you base your decision on what you imagine is likely to happen, certainty cannot be your constant companion. It is humbling to be uncertain.

An eleven-year-old girl, quoted in Gilligan's book, says that you can never be sure if you've done the *right* thing, because you can't know what would have happened if you'd made the other choice. "Compare her," says Gilligan "to the eleven-year-old boy who says that he tries to live up to his standards, and judges the rightness of his action by matching his actions to his principles, which are to keep your word, practice what you preach, and try to be fair. So he says he doesn't need to know what anybody else thinks in a situation. If people disagree, that's their problem.

"That's a very strong position," Gilligan says. "And its strength is that it allows you to stand alone, take the unpopular side, do original work. The weakness is the danger of being cut off, going off into some kind of individual fanaticism. The girl knows she could be wrong, so she's much more tentative. It takes tremendous courage to act. Her judgment is much more vulnerable to the responses of other people. That's its strength—it's in touch with reality."

But its weakness, I suggest, is precisely in its tentativeness. It is unlikely to persuade others. It defeats itself. While the little girl is worrying that stealing is wrong, the little boy has a confident grip on what is the *right* thing to do.

"Yes, and the power of his argument," Gilligan says, "may be that we have the notion that there should be a single, clear, unambiguous right answer. And his orientation is the only way to arrive at it. But what if we had the notion that what characterizes moral problems is the absence of a single, clear, right answer?

"You know, there's a sense in which the whole question of the *right* thing is a search for justification. When you think about whether Heinz would be *right* in stealing," Gilligan laughs, "you think—who cares? What you really want to know is, what happened to the woman? The literature I teach—Erikson's book on Luther, for instance: Luther says, 'I have faith, therefore I am justified.' But you're acting in the world. Your actions are affecting you and other people. Instead of asking am I right, am I justified, why not ask what's going on?"

The quest for the impeccable answer may be a more sophisticated version of the most primitive level of moral thinking: act so that you don't get punished. If you're right, you're safe.

Women's safety lies in other places. If women's ethic is interpreted as being responsible/responsive to others, self-sacrifice becomes a way to connect. There are two traps here. One, that a woman may assume she has to take care of everybody and no one can take care of himself. And two, that taking herself into consideration is "selfish" and weakens connection.

"I interviewed a woman," Gilligan says, "who said she was going to have an abortion so her boyfriend could finish graduate school. I asked her what *she* wanted. She said, 'What's wrong with doing something for someone else?'

"Well, nothing," Gilligan shrugs, "but a year later she was trying to figure out who to blame for the abortion, because *she* hadn't chosen it."

There's a poignancy to this position, Gilligan says: this exclusion of the self in the attempt to be "good." But if the moral process is looking into the situation, the aim is to see the truth of what's going on. "And the truth is that the exclusion of the self is always a guise." Women are called deceitful, manipulative, are said to not know what they want, precisely because of this guise.

The way out is suggested by the rights orientation, with its belief in noninterference, its respect for other people's abilities to take care of themselves, and its logic. "You say: 'It's immoral to hurt people. I am a person. Therefore it's immoral to hurt myself; and, by hurting myself, I also hurt people connected to me.' Then women can begin to criticize that endless, guilt-inducing self-sacrificing and to include themselves in the class of people it is moral to care for."

* * *

You think this is old stuff, that you don't ever

want to hear another word about assertiveness or looking out for number one . . . and yet, as I write a note that it is "legitimate to care for oneself," I see that I have written "illegitimate." The power of the accusation of selfishness is still awesome.

* * *

The ability to care rests, Gilligan says, on an understanding of relationships—"the more accurate your understanding, the greater your capacity for care." What Gilligan wants to know is, "How come we haven't been more curious about where this understanding comes from? It's absolutely crucial knowledge of human relationships. It doesn't come out of the ground. It's not transmitted on women's genes. It's learned. Where? How do women know what they know?"

**How can you be sure you've done the right thing?**

Simply by asking the question she is, of course, dignifying what is usually dismissed as "women's intuition."

Her own research in adolescent development has led to the beginnings of an answer. "Girls around age eleven can tell you how everybody feels about everybody else—an incredible factual mapping of the human emotional world. If the favorite book for boys in middle childhood is *The Guinness Book of World Records,* for girls, the favorites are often books that have a lot of facts about relationships, like Judy Blume books. At this age, they're beginning to construct theories, rather than just seeing a world of facts.

"They're beginning to construct if-then statements: '*If* you feel this way and the other person feels that way, *then* this is likely to happen.' They can check out that statement, and so begin to build a whole systematic knowledge of relationships.

"It's tremendously valuable knowledge, and I think it's connected to the absence of violence in women's lives. That's often explained as hormonal; but it may be that if you have access to other forms of social organization, you don't have to resort to violence." Suggesting that Heinz have a heart-to-heart talk with the druggist may sound off-the-point, but it is the nonviolent alternative to stealing.

* * *

Taking women seriously—and freshly—on their own terms, Carol Gilligan says, "really leads to a redefinition of the major concepts of development. What is identity? Identity can no longer be equated with separation. And what is morality? That is, the system by which one evaluates oneself? The minute you bring in women's development, you can't equate morality with justice and respect for rules. For women, morality has to do with response, responding to what you see and, therefore, with care. And what is truth? I think it's interesting that all of the heroes of the current developmentalists—Erikson, Kohlberg—tend to be religious figures, looking up at the sky. I prefer the Biblical image of 'as Adam knew Eve'—the notion of knowledge and truth coming out of the process of human interaction. If you want to know the truth, instead of looking at the sky, you ought to look around.

"To put women on this map of human development is to make a much more complex map. Do you know Stephen Jay Gould's book, *The Mismeasure of Man* [Norton]? It's about the intelligence-testing idea that with a little test you can line everybody up from smart to stupid. Gould notices that it's really funny how it lined up—the white males turned out to be the smartest. Basically, what he is saying is that something as complex as human intelligence cannot be lined up on a single scale—there are many kinds of intelligence. And morality is certainly as complex as intelligence.

"What you lose by including women is the idea that you can line everybody up from best to worst. That seems to me a wonderful thing to lose." ▽

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## FRAGRANCE PLEASURES

*(Continued from page 301)*

animals in the mating season, and also to the male hormone testosterone. Last year Jōvan introduced Andron, the first "pheromonal"-based fragrances, one for men, the other for women, "scientifically created to attract," as they were described, citing work carried out by Jōvan to link human sexual attraction with the sense of smell.

Research is continuing that suggests that the most promising evidence of human pheromonal presence appears to come . . . from the mouth! Experts in the study of smell, like PPF senior perfumer Ellen A. Molner (one of the few female perfumers in the world), are aware one can "smell" something in the mouth, because the mouth and olfactory cavities are directly connected, although, in fact, the number of taste receptors are infinitely fewer than the estimated ten million olfactory receptors serving the sense of smell.

Many of the things we think we "taste," we really experience through the sense of smell. Try this experiment: After taking a sip of wine in your mouth, hold your nose; you will find the flavor diminishes rapidly. Release your nose and the flavor will immediately return. Ellen Molner explains further, "When I want to duplicate the 'taste'/smell of a fruit like raw mango or papaya, for a shampoo or environmental fragrance—their odors are too 'fragile' to perceive only through the nose—I chop and cook the fruits, then take notes as I smell/taste them to place the fragrance in my olfactory memory before developing the fragrance."

**Many of the things we think we "taste" we really "smell"**

Tips from Ms. Molner: "When buying a fragrance, apply, then wait for ten to fifteen minutes before evaluating. Don't rub—you have odors on your hands that can change the fragrance's character. To achieve a balanced aura of fragrance, apply with the same finger or cotton stick to as many pulse points as possible. Avoid applying fragrance to clothes; it will linger and grow stale. Remember, fragrance is meant for skin to wear." ▽

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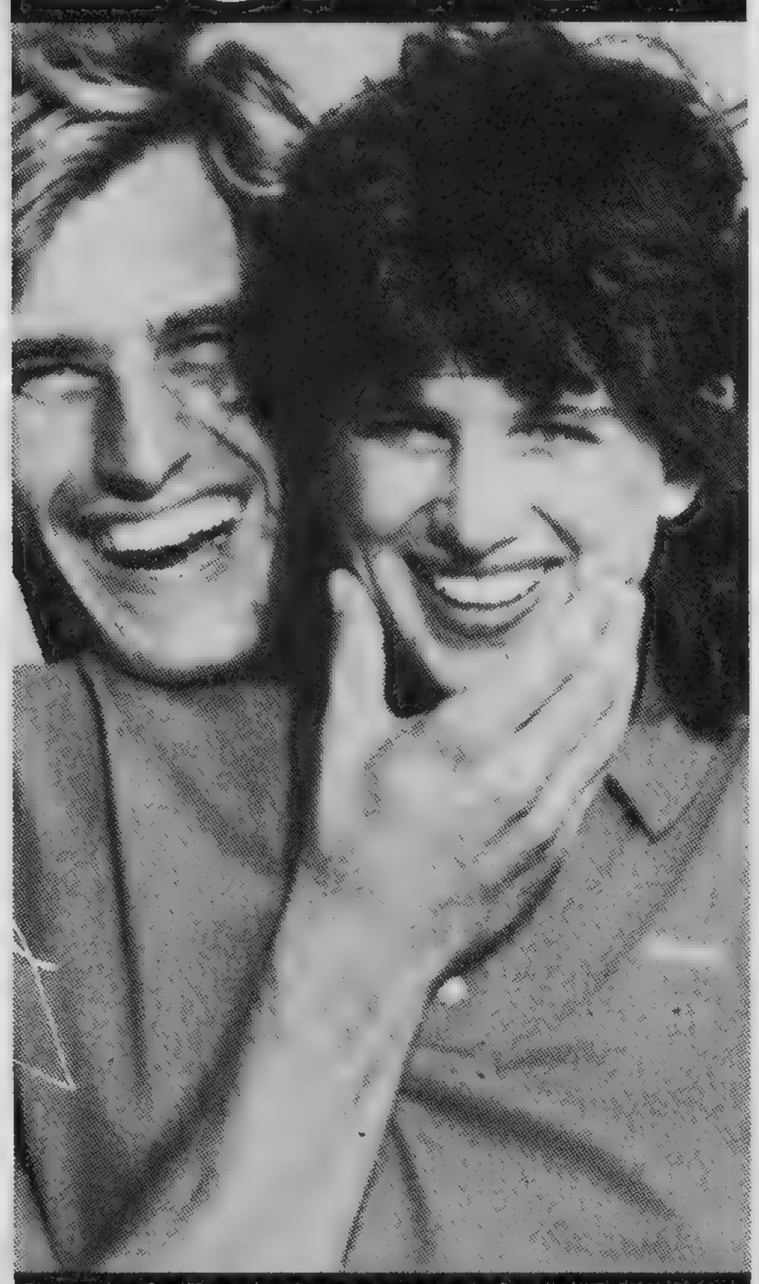

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# LOUISE BROOKS

*(Continued from page 274)*

all kinds of lip gymnastics, accompanied by nasal tones, snarls, lisps, and slurs. His painful wince, his leer, his fiendish grin were the most accomplished ever seen on film. Only Erich von Stroheim was his superior in lip-twitching. But in 1924 Humphrey, in New York, was speaking his lines with a well-projected baritone and good diction in a small part in a play called *Nerves*. Mary Philips also had a small part in *Nerves*. Kenneth MacKenna played a leading role. The play's nerves would have been a good deal more shaky if the cast had known that after Humphrey married and was divorced by Helen Menken he would marry Mary Philips, and that after Kenneth married and was divorced by Kay Francis he would marry Mary Philips, who by then had divorced Humphrey.

In respect to future entanglements, the Broadway theatrical season of 1925–26 was even more arresting. James Cagney, who was to become Humphrey's redheaded bête noire at Warner Brothers, was playing in *Outside Looking In*; Leslie Howard, who was to put Humphrey in a position to rival Cagney, was playing in *The Green Hat*; Helen Menken was in *Makropoulos Secret*; Mary Philips was in *The Wisdom Tooth*; and Bogart's Wife Number 3, Mayo Methot, was in *Alias the Deacon*. In *The Cradle Snatchers*, Humphrey was playing a college boy being snatched by middle-aged Mary Boland, while offstage in the Bronx the year-old Lauren Bacall lay in her cradle waiting for Bogey to snatch her twenty years later as Wife Number 4.

From the 1921–22 season, when he first appeared on Broadway in *Drifting*—through the 1929–30 season, when he got his first Hollywood contract, 2,044 plays were produced in New York. Out of perhaps two thousand young American dramatic actors working in those plays, only four besides Bogart became major film stars—Cagney, Spencer Tracy, Fredric March, and Clark Gable. Whether or not it is generally admitted as frankly as it once was by Barbra Streisand—she said, "To me being really famous is being a movie star"—that is the goal of all actors in the theatre.

In 1930, Humphrey's failure in Hollywood was as predictable as Cagney's success. Cagney's character was already a gaudy perfection in the theatre. In *Penny Arcade*, the play that won him his film contract with Warner Brothers, Cagney appeared as the same little hoodlum killer that made him famous in films. Bogart was selected out of *It's a Wise Child*, in which he played a gentlemanly young cad, and so had only his good looks to recommend him to Hollywood producers, who didn't know how to transform him into Bogey. Bogart used to refer to a review by Alexander Woollcott as his favorite among the reviews he had received while on the stage: it described his performance in *Swifty* as "inadequate." To be mentioned at all in any review amounted to praise for Bogart. On the stage, he was as formless as an impression lost through lack of meditation, as blurred as a name inked on blotting paper.

In the twenties, under the supervision of old producers like David Belasco, stage direction dated back to the feverish technique of the English theatre before the plays of Ibsen, Chekhov, and Bernard Shaw revolutionized it, introducing what Lytton Strachey called "a new quiet and subtle style of acting—a prose style." In New York, we began to realize how bad our directors and actors were when the new young English stars began to appear on Broadway. There was Lynn Fontanne in *Pygmalion*, Roland Young in *The Last of Mrs. Cheyney*, Leslie Howard in *Berkeley Square*, and Gertrude Lawrence and Noel Coward in *Private Lives*. These marvelous actors of realism spoke their lines as if they had just thought of them. They moved about the stage with ease. And they actually paid attention to—they actually *heard*—what other actors were saying. The conventional Broadway technique of that period exposed more showing off than acting, more of a fight than a play. Every actor's aim was to kill the other actors' lines—especially if the lines provoked laughter. Ina Claire was celebrated for waving a large chiffon handkerchief on other actors' lines and forcing them to work with their backs to the audience. Far from being criticized, she was envied for such tricks.

After thirteen years of conditioning by this kind of "stage" acting, when Bogart got a job in Robert Sherwood's *The Petrified Forest*—starring Leslie Howard and directed by Arthur Hopkins—which opened in January, 1935, nothing but searching ambition could have enabled him to see in Leslie Howard's quiet, natural acting technique a style he could adapt to his own personality, a style which would prepare him for *The African Queen*. In that film he developed his character with his voice alone. Nothing but inflexible willpower could have enabled him to tear down his ingrained acting habits in order to submit all over again to the self-conscious agony of learning to act. Working with Leslie gave him command of the Duke Mantee part in the play and, later, in the film; but the films of the following five years reveal the terrible struggle for supremacy between the new Bogey technique and the old theatrical habits of Humphrey. With a poor director, Frank McDonald, in *Isle of Fury*, he was Humphrey again, reciting his memorized lines, striking attitudes while he waited for the other actors to get done with theirs. In *Dark Victory*, working with a great director, Edmund Goulding, who was also a great clown, and acting with the emotional Bette Davis, who could fire up on the word "camera," he was stricken with grotesque, amateur embarrassment. Unlike most technical actors, Humphrey was extremely sensitive to his director. But, like most actors from the theatre, he was slow in building a mood and grimly serious about maintaining it. Cagney, in *The Roaring Twenties*, threw him into confusion, splitting him between Bogey and Humphrey. Cagney's swift dialogue and his swift movements, which had the glitter and precision of a meat slicer, were impossible to anticipate or counterattack. Humphrey was at his best working with less inspired and more technical actors, such as Walter Huston. He was also at his best playing an inarticulate, uncomplicated character, like the punk in *San Quentin*. His senseless pursuit of death became pathetic, even noble, because it came out of his own indomitable perseverance in pursuing stardom. In *The Maltese Falcon* his part was uncomplicated, but too much dialogue betrayed the fact that his miserable theatrical training had left him permanently afraid of words. In short speeches, he cleverly masked his fear with his tricks of mouth and voice, but when, in this film, he was allotted part of the burden of exposition, his eyes glazed and invisible comic-strip balloons circled his dia-

logue. Even more unfortunate were his efforts at repartee with Mary Astor in *Across the Pacific*. In his last films, it was not the theatre Humphrey who overcame Bogey—it was the real man, Humphrey Bogart, whose fundamental inertia had always menaced his career. As a dead soul waiting for release in death in *The Desperate Hours*, he was incomparable until, unaccountably, a sentimental heart began to beat, and he handed over the film to Fredric March. However, before inertia set in, he played one fascinatingly complex character, craftily directed by Nicholas Ray, in a film whose title perfectly defined Bogart's own isolation among people. That film was *In a Lonely Place*. It gave him a role that he could play with complexity, because the film character's pride in his art, his selfishness, his drunkenness, his lack of energy stabbed with lightning strokes of violence were shared by the real Bogart. In his preface to *The Doctor's Dilemma*, Shaw wrote,

> No man who is occupied in doing a very difficult thing, and doing it very well, ever loses his self-respect. . . . The common man may have to found his self-respect on sobriety, honesty and industry; but an artist needs no such props for his sense of dignity. . . . The truth is, hardly any of us have ethical energy enough for more than one really inflexible point of honor. . . . An actor, a painter, a composer, an author, may be as selfish as he likes without reproach from the public if only his art is superb; and he cannot fulfill this condition without sufficient effort and sacrifice to make him feel noble and martyred in spite of his selfishness.

Superficially, Humphrey's character and way of life so little resembled those of the secure and temperate Leslie Howard that what induced Leslie to become his guide and champion is not immediately apparent, but Leslie did become both. I would never have known the reason for his sympathetic attitude toward Humphrey if I had not met Leslie in New York in November, 1931, when he was rehearsing his new play, *The Animal Kingdom*.

On the afternoon of my twenty-fifth birthday, my friend George Marshall announced that he was going to celebrate the event by taking me to dinner at the Casino in the Park with Leslie Howard and his wife. I was surprised and pleased, not only because George had been mad at me for turning down an offer to work for RKO in Hollywood but also because he so little liked spending unnecessary money on me. (The last time I spoke to him on the phone, in 1960, he was still wondering why he had given me a mink coat in 1928.)

Conversationally, the dinner party was not well balanced. When I was with George, I said little, fearing that I might give him material for an inquiry into how I spent my time when he was away in Washington. Leslie, who had evidently accepted the invitation because he enjoyed George's social performances, said nothing. Mrs. Howard, a large woman who looked more like Leslie's mother than his wife, tried to inject gracious remarks here and there into the stream of George's witty stories, but his loud voice was as hard on them as it was on Eddie Duchin's orchestra playing in the background. George was a tall, physical man of thirty-five. At the end of each story, he would let out a self-appreciative haw-haw-haw and then clap Leslie on the back with such enthusiasm that Leslie crumpled over the table like a paper angel.

Dinner ended, George asked Mrs. Howard to dance, and Leslie and I were left alone at the table, regarding each other. I opened the conversation: "I hate my dress. Bernard Newman at Bergdorf Goodman talked me into buying it, but it's much too young for me."

Leslie studied the dress—a lettuce-green organza evening gown, with a full skirt, short sleeves, and baby collar. I turned in my chair to show him a bow in back. "What do you usually wear?" he asked.

"Oh, something white and glittery, with no back and cut down to here in front."

He thought about this for a moment, and then we both laughed and had another glass of champagne. He had become suddenly, brilliantly alive. His famous watchful eyes began to sparkle mischievously as we compared our impressions of Hollywood. As much as I, he detested having to sit most of the day in the studio waiting for sets and lights to be changed. After that, he talked about the theatre—how he dreaded having to study a new part, how slow he was at learning his lines.

I laughed in disbelief. "You're kidding me!"

"No, it's perfectly true," he said. "I wasn't cut out to be an actor. I haven't the energy for acting—it's too exhausting."

When Mrs. Howard and George returned from their dance and observed our happy intimacy, they decided to take us home. In the cab, Mrs. Howard and I sat on the back seat, facing George and Leslie, on the jumpseats. My knees touched Leslie's, and we smiled at each other. But I knew when we said good night that I would not see him again. It would be too exhausting.

It was the recognition of this same threatening exhaustion in Humphrey, I think, that touched Leslie's heart, leading him to force Jack Warner to give Humphrey the Duke Mantee part when *The Petrified Forest* was filmed. Furthermore, whereas from the beginning of his career Leslie had confessed his lack of energy and let it work for him in the creation of the quiet, natural actor, he saw that Humphrey fought his weakness, trying ineffectually to emulate the dynamic style of most successful actors. The futility of this he conveyed to Humphrey in the direction of the play. And once Humphrey grasped the idea that he, too, might achieve success with some version of natural acting, he went about contriving it with the cunning of a lover. For all actors know that truly natural acting is rejected by the audience. Although people are better equipped to judge acting than any other art, the hypocrisy of "sincerity" prevents them from admitting that they, too, are always acting some role of their own invention. To be a successful actor, then, it is necessary to add eccentricities and mystery to naturalness, so that the audience can admire and puzzle over something different from itself. Leslie's eccentricities were his fondness for his pipe and for English tweed. As for mystery, Leslie would have become less if he had revealed himself; Bogart did reveal himself and became more.

Humphrey, according to his biographers, had an amazing number of "recreations." He played golf, tennis, bridge, chess. He sailed. He read *books*! Except on one occasion, the only thing I ever saw him do was sit and drink and talk. That one occasion was an evening in New York when he and I, Blyth Daly, and the actress Alice Brady played what Alice innocently called bridge, in her apartment on East Fifty-seventh Street. For one thing, Alice never stopped talking. Then, as soon as the cards were dealt, she would get up to mix drinks. After the bidding, *(Continued on page 338)*

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# LOUISE BROOKS

*(Continued from page 337)*

she would get up to empty ashtrays. When she was dummy, she would go to the piano to play and sing in French—her mother's tongue. We were relieved when her doorbell rang and Elsie Ferguson, with her handsome actor husband came in for a nightcap after the theatre. The bridge game was over. Sipping a brandy, Elsie was as beautiful in 1930 as she had been in films in 1918. And it was with the old film charm she said good night a few minutes later, leaving Alice sitting on her husband's lap.

"How long have Alice and Elsie's husband known each other?!" I asked Humphrey as we left the apartment building.

He looked at me blankly. It was Blyth who answered, "You idiot, they just met!"

That blank look of Humphrey's was the key to his attitude toward sex. He was so contemptuous of other men's needs to publicize their amorous triumphs that he refused to notice them. Being supremely confident of his own attractiveness to women, he scorned every form of demonstrativeness. When a woman appealed to him, he waited for her the way the flame waits for the moth. "Man survives earthquakes, epidemics, the horrors of war, and all the agonies of the soul," wrote Tolstoy, "but the tragedy that has always tormented him, and always will, is the tragedy of the bedroom." It was security in sex that preserved Humphrey's ego until his eventual success after he had endured—three times as long as any other actor known to history—the bitterest humiliation, ridicule, and failure. No other actor could have read those two speeches in *Across the Pacific* with his peculiar emphasis. When Sidney Greenstreet showed him his gun, Bogey produced his and said, "My gun is bigger than your gun." And again, later, when he pulled his gun on Greenstreet, he said, "I told you—mine is bigger than yours."

Each of Humphrey's wives was fittingly chosen to accord with the progress of his career. When he began to act and had so much to learn about the theatre, he married Helen Menken, the star of *Seventh Heaven*. Helen's white, thin face was always ecstatically lifted up to her vision of the Drama. I never heard her talk about anything except the art of the theatre. They were divorced in 1927, after Helen had become a sensation in *The Captive*, which was closed by the District Attorney on its one hundred sixtieth performance because of its lesbian theme. Humphrey worked that year in the twelve pitiful performances of a comedy called *Baby Mine*, in which Roscoe "Fatty" Arbuckle tried to erase the scandal that had driven him from Hollywood. Except for a two-week revival of Maxwell Anderson's *Saturday's Children*, in 1928, Humphrey did not work again on Broadway until 1929, when, with his new wife, Mary Philips, he appeared in *Skyrocket*, which closed after eleven performances. "The art of the theatre" having become a sore subject, Mary was exactly right for him during that time, when he required comfort more than inspiration.

Except for Leslie Howard, no one contributed so much to Humphrey's success as his third wife, Mayo Methot. He found her at a time of lethargy and loneliness, when he might have gone on playing secondary gangster parts at Warner Brothers for a year and then been out. But he met Mayo and she set fire to him. Those passions—envy, hatred, and violence, which were essential to the Bogey character, which had been simmering beneath his failure for so many years—she brought to a boil, blowing the lid off all his inhibitions forever. Part of her mission was accomplished under my direct observation.

In October, 1935, I left my ballroom dance act with Dario at the Persian Room in New York to make a test for the Republic Studio, in Hollywood, for a film called *Dancing Feet*. On the day after the test was completed and seen, the studio gave the part I had tested for to a girl who couldn't dance. Having little money and no more faith in myself, I stayed on in Hollywood, for lack of a better plan. I was living at the Ronda Apartments. One day I strolled down the street to Robert Benchley's cottage at the Garden of Allah, and there was Humphrey sitting on the floor, leaning against a sofa, with a glass of Scotch and soda in his hand. He had little to say about his part in *The Petrified Forest*, which was in production at Warner's. Two unsuccessful experiences in Hollywood did not allow him to feel optimistic. Not feeling optimistic, either, was a boy from MGM who had been sent to pick up a script that Benchley had not yet begun to write for one of his comedy short subjects.

The following evening, I received a phone call from the theatrical agent Mary Huntoon, who was an old friend of mine and a niece of Dwight Deer Wiman, the producer of *The Little Shows*, with songs by Rodgers and Hart. She said that Humphrey and she were having a drink at her house (she had just become his agent), and that Humphrey would like me to join them. Coming from anyone else, the invitation would have meant that two bored people wanted company. Coming from Humphrey, it was nothing less than a declaration of love. Full of curiosity, I hastened to the scene. It was not a happy one. Humphrey was so intuitive about women that, after a glowing welcome, he retreated slowly into gloom and silence and Scotch, leaving the conversation to Mary and me. Riding home in the cab, I thought about how different Humphrey and I were. He could love only a woman he had known a long time or—what amounted to the same thing—one who was flung at him in the intimacy of a play or film. To me, love was an adventure into the unknown.

By the time I next saw Humphrey, *The Petrified Forest* had been released and he had made a solid hit in it. It was early in 1936, at the Beverly Hills home of Eric Hatch, who had written the film *My Man Godfrey*. When I went into the dining room, Eric and his wife, Mischa Auer and his wife, and Humphrey were sitting at the table. Mrs. Hatch got up to pour me a cup of coffee. As I drank it, I watched Humphrey, whom I had never seen in such an emotional state. Everyone else was watching him, too. Then the doorbell rang, and, as if on cue, we all got up and went downstairs into the vaulted living room to meet Mayo Methot, who was entering from the hall clad in a sheath of peacock-blue silk. That night, instead of having our usual talk and laughter, we became an audience galvanized by a scene of the most passionate love played out between Mayo and Humphrey without so much as a touch of hands. Drinks were mixed and seats were taken as Mayo moved restlessly to the phonograph and put on an old Argentine tango, "Adiós Muchachos." She got up and danced with Mischa. The dance began as a burlesque, with him throwing her about and glaring lustfully into her eyes. Gradually,

however, her exquisitely persuasive body began to rule his movements, and they danced in the falling arcs, the slow recoveries, and the voluptuous pauses of the true tango. The spell was broken by a maid, who announced that Mayo's husband had telephoned to say he was on his way to the house. Humphrey sprang from the sofa to whisk her away. But wait! She had taken off her slippers to dance, and now one of them could not be found. Everyone searched for it except me, and that must have aroused Humphrey's suspicions, because quite suddenly he lunged at me with the most hideous face, rasping, "God damn you, Louise, tell us where you hid Mayo's slipper!" I was too stunned by this strange and violent Humphrey to speak. Fortunately, at this moment Mischa stretched up to an oak beam, which no one else was tall enough to reach, and brought down the slipper. The lovers fled through the back as the front doorbell rang once again.

It was in December of 1943, in New York, that I saw Humphrey for the last time. I was dining at the 21 Club with screenwriter Townsend Martin. Between the dinner and the supper hour, when the bar was empty, Mayo and Humphrey came in and stood briefly at our table to say hello and tell us that they were on their way to Africa to entertain the troops. I was shocked to see how dreadfully Humphrey's face had aged. The effects of the war he had waged against his inertia—work and whiskey without sleep and food—were visible at last. Mayo looked as though she had just got out of bed with her clothes on. Her suit was rumpled, her hair not combed, her face not made up. They sat at a table in a far corner of the room as if they wanted to be alone, yet they neither spoke nor looked at each other till their drinks were brought to the table. Then Mayo turned to speak fiercely to Humphrey, as if she were continuing some argument that could never be resolved. Slumped against the banquette, unmoved, he stared at his hand slowly turning his glass round and round on the table. It was plain that the team of "The Battling Bogarts" was soon to break up. He was Bogey now, his character firmly set, capable of battling alone. With the release of *Casablanca*, Humphrey Bogart had become big business. It was time for Lauren Bacall to make her entrance—she who was also to become his perfect screen partner, as seductive as Eve, as cool as the serpent.

My most vivid remembrance of the living Humphrey Bogart is of a night in New York at Tony's bar, on Fifty-second Street. I went in at about one o'clock in the morning and sat at a table near Humphrey, who was sitting in a booth with the actor Thomas Mitchell. It was a few weeks before the Broadway version of *The Petrified Forest* would close, in June, 1935. Humphrey had nothing to look forward to except summer stock in Skowhegan, Maine. Presently, Mitchell paid his bill and went out, leaving Humphrey alone, drinking steadily, with weary determination. His head drooped lower and lower. When I left, he had fallen into his exhausted sleep, with his head sunk in his arms on the table. "Poor Humphrey," I said to Tony. "He's finally licked."

My most vivid remembrance of the screen Humphrey Bogart is of a scene in John Huston's *The Treasure of the Sierra Madre*. He lies in the dirt, about to drag himself to the waterhole. He has endured everything to get his gold—and now must he give it up? Wide open, the tragic eyes are raised to heaven in a terrible, beseeching look. In the agony of that beautiful face I see the face of my St. Bogart. ▽

# PHILIPPE BARON PHILIPPE

*(Continued from page 291)*

there too, but it was really too big," he sighs, "I don't think we ate outside there more than three times in thirty years.

"I have the impression that I was at the Avenue d'Iena only for a short time, and yet that I've lived here forever. But I couldn't live here before Pauline died, because we didn't have the upper floors and it wasn't done."

The house had been an apartment building, a slum. "When I met Pauline, she was sharing an apartment with a famous French writer called Marthe Bibesco, at the point of the Ile de la Cité. She needed a place of her own. I called an agent friend who said he had nothing except a small flat in an impossible part of town. 'You can't be interested,' he told me, 'it's dirty and disgusting—the building's in ruins, and it's got twelve tenants living there.' He shows me a sordid ground floor, but an amusing garden. I bring Pauline, and she says 'Now, tomorrow, at once.' I say, 'Can you imagine how long the work will take?' She says, 'There's no hurry.'

"She lived in the apartment for fifteen years, and got the two floors above it only three years before she died. There were still tenants on the third floor, and the fourth-floor tenant died eighteen months ago."

This is explained over lunch in the small dining room, a room that manages to be spare despite the twists of taffeta which surround the windows. The uneven floor is paved with octagonal stones and round slices of pink marble, confirmation, says Philippe Baron Philippe, that the building had been a hunting lodge when the *arrondissement* had been the forest of Cluny.

The changes he has made since moving in are small: the addition of a sketch of Mademoiselle de Provence, Louis XV's daughter, the removal of the bed from Pauline's old bedroom on the garden floor to a white room flanked by a terrace, one story up. This bedroom and the green drawing room with the immensely long sofa and the trays serving as little tables placed almost on the floor, can be seen on pages 292 and 288, respectively.

His life with Pauline was, he says, "complicated, difficult, costly, but agreeable." They did such seemingly eccentric things as going north in the winter; they used to rent houses in Holland. "I'm ready to travel again, but you need a companion to travel. I have a companion I love but with whom travel seems to be very very difficult. She's someone who . . . "

The revelation is interrupted by the arrival of a *crème à la cannelle,* which follows exquisite lamb chops. "I can't boil an egg, but I've always been well served" says Philippe Baron Philippe. "When I got to Mouton in 1922, I didn't know what to ask the wine workers to do, so I created a contest between them that would be judged by people of the area: they judged themselves for me. When you don't know how to do something, you have to use your wits to figure out how it's done."

Next to him is a little bowl with a lid on it. Under the lid are toothpicks in brandy. "Why brandy?" "Always clean," he says.

"What we consider good and beautiful is always rare," he continues. "Quality is the contrary of quantity, it's produced in specific places by people who have an abnormal development of the brain or *(Continued on page 340)*


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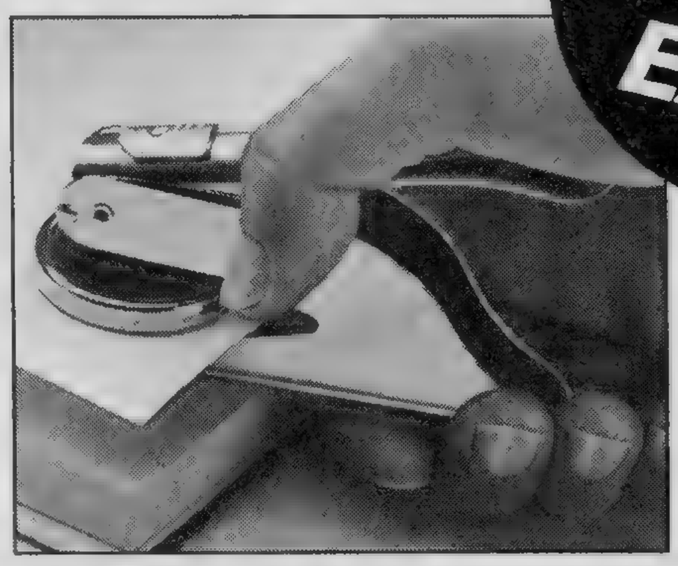

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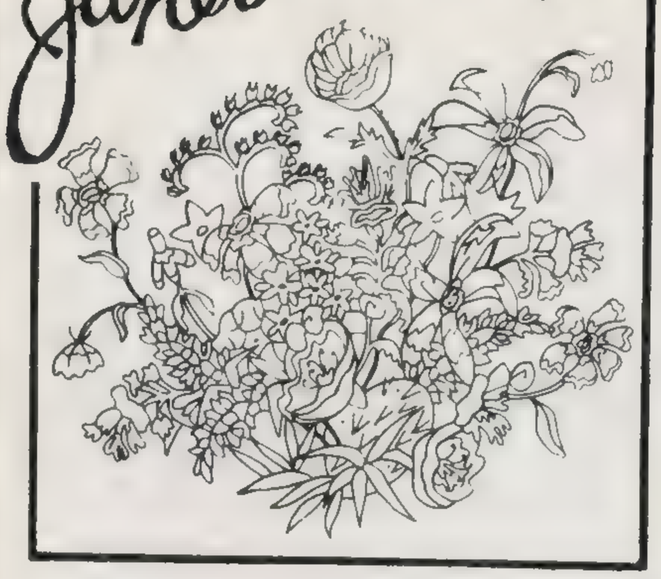
GRAND FINALE

Janet Shook



A needlepoint design in the manner of the Impressionists. All bitter-sweet colors...corals, yellows, browns, greens, soft blue and white tossed against a background of pale apricot.

Janet Shook's previous designs are now the property of the Archives of American Art, the Smithsonian Institution.

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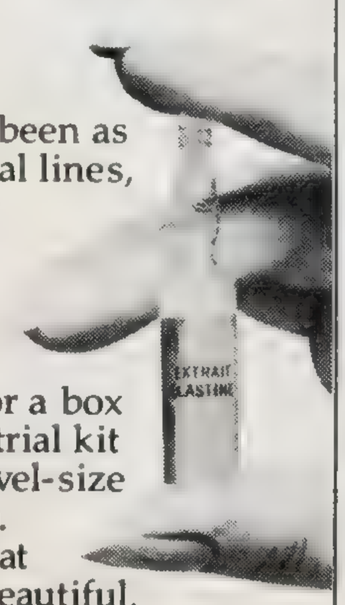


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## PHILIPPE BARON PHILIPPE

*(Continued from page 339)*

legs, a *hypertrophie* that makes them think better or run faster. What is rare is expensive. Since it's rare and one must have towards it—as towards everything to do with quality, be it the physique of a woman as she undresses for you or the quality when she's well dressed and you're going out with her—a respect, and do everything to exalt it, value and display it."

He speaks in English and French, using the familiar *tu* form in French and pronouncing certain words with an inflection that is highly personal, perhaps archaic: the "t" in *juillet* is pronounced, the "s" in *plus* is elided when normally it would be pronounced.

He talks with love and respect of Mouton, the estate he took over as a young man and which he has built into an important vineyard; of its air, its trees, its people. "My intellectual health comes from Mouton. The work I do there has taught me patience and serenity and never to lose my temper. It educated my way of thinking: I know that all things done too fast will break. I used to race cars. Do you go fast in a car race? No: you go slowly, decompose the fractions of seconds slowly to make them last a long time. Only if you maneuver slowly can you go fast."

His Elizabethan translations took ten years; he is eighty, but even the idea of a two-year hiatus (for practical reasons imposed by political changes) in the work to be done at Mouton does not faze him. He will wait it out, in this little house.

"Nothing" he says over coffee and Foucher chocolates, "is more important to me than female-male relationships. Pauline was the woman of my life. If I met her today, would the same thing happen? Would a Pauline today see me with the same eyes that Pauline saw me with then? It's thirty years later, that makes a difference.

"One has to cope with other people. Therefore one's taste has to change, because other people make you change, other women make you change your taste. For each age, the woman who is going to attract and seduce you is going to be different. Not because your taste has changed, but because the approach to life is different, and the possession is different."

He wants to talk about love, about the differences between carnal and intellectual relationships. "I don't think it's ever happened that the flesh passion was at the same level as the intellectual passion: never, it's not possible. One is always more than the other. There are, over sixty-three years, a number of women who have meant something in my life, each in a different way—approach, length of time, intensity of brain or of flesh. God knows how many, He knows more than I do because I've not really kept a record.

"There is no life if there is not someone with whom I can share my thoughts and feelings, also part of my physical requirements."

The woman he calls "my dear friend Joan" is the British theater director Joan Littlewood, an abrasive, unglamorous, and independent intellectual. "She's the opposite of any woman I've ever known or might have known: *imprévu, imprévisible, insolite.* In every single thing she has to oppose me." Yet the absent Joan seems in her own way every bit as devoted as Pauline was: she is currently translating and rewriting Philippe Baron Philippe's *Vivre La Vigne*, subtitled "From the Ghetto of Frankfurt to Mouton Rothschild, 1744-1981," a history of his life, his families, and Mouton.

"If I've suffered at all, it's more from being a Rothschild than from being a Jew," he says. "People have terrible trouble admitting that a Rothschild might be a writer. The name means financier, not creator. I had no trouble getting my poems published, but people are more demanding with me than with someone else. Because of the name. It's got to be good or they won't take it, whilst they'll take a young poet who's starving. I've written all my life, as a dilettante, I'll admit it, although I don't like the word. But I didn't need to do it to live.

"I have never paid to be published, which proves there's a certain virtue to what I do. Maybe all I got was five hundred francs for the Elizabethans, just for the principle of being paid. Everyone is aware that writers earn their livelihood by writing, whilst I am a different case. My name carries a message of banking and finance. You can't write the political history of nineteenth-century Europe without the Rothschilds. The fact that there was a Rothschild bank in Paris lent a certain eminence to the name, gave the entire family a certain elegance and presence.

"Now that the bank has been nationalized, Rothschild is going to be a family like a lot of other families. It will lose a lot of its aura. It doesn't affect me so much: I've established the name Baron Philippe on the wines as much as the name Rothschild.

"When I pass a table in a restaurant and see a bottle with my name on it, I feel—a shiver would be overstating it, what I feel is a little internal wink.

"What's interesting is the evolution of the family. The picturesque comes when you know that the Frankfurt base was destroyed in 1914; that we closed the Naples bank in the nineteenth century; that the Vienna one was destroyed in the Anschluss; and Paris, now, nationalized by the Socialists. Only London, the first bank, remains. It too will disappear.

"Still, there's the vine. One will always drink wine, and whatever happens and whatever is said, and whatever the laws are, it will be impossible to speak about the twentieth-century Bordeaux, the twentieth-century Médoc, without speaking about me." ▽

## BARON DE ROTHSCHILD

*(Continued from page 288)*

the same sensitivity to beauty and the same understanding and appreciation of true quality. Remarkably more than that, this house has a soothing, calm, "country" kind of atmosphere—with "country" light coming in from the charming walled garden, washing the quiet colors—ribbon mauves, eighteenth-century greens, sunny yellows—that were Pauline's choices, are still Philippe's favorites.

There are delicious fragrances—the sweet, nostalgic perfumes of freesias, narcissus—there are flowers everywhere—and wonderful things to eat. The food is simple, enticing, beautifully arranged, and never heavy. Baron Philippe prepares the after-lunch or dinner coffee, offers with it delectable bittersweet chocolates, like small branches of coral.

Everywhere there is the lived-in, well-used comfort that you find in an English house, where well-loved objects and furnishings are meant to last forever. ▽

# OSCAR DE LA RENTA

*(Continued from page 263)*

Proustian, a nineteenth-century retreat, as he calls it. Oscar is a modern Proust, remembering of things past.

That play on nuances, that tingling of the memories, accounts for his appeal, not only to European women, who, more and more, are moving to New York, hoping to make it home. It appeals also to American women who feel that somewhere, somehow, they are catching up with European chic. It's all subtly woven into his clothes—the opulence of a shawl, the glitter of a belt, the magnificence of a brocade. Oscar dares being opulent in a world that will die, if all goes well, of sameness.

Instant glamour, that's what Oscar is all about. His fashions and his life style, one might argue, all point in that direction—a sort of bravado, a way of bucking mean times. The man is not fantasizing, you understand. He lives that kind of life. He and his wife and their chic friends, all from Deauville and Paris and St. Moritz, they sneak out to Greek yachts and French châteaux and they give little dinners where everybody is in black tie.

Why, I bet you that Françoise and Oscar, despite the fact that you see them photographed in his and hers turtleneck (Aran) sweaters and walking their (pedigreed) dogs, in secret, I am sure, wear black tie even in the privacy of their *tête-à-tête*. And why not? It all makes sense because, first of all, Oscar was not born in the Bronx but in Santo Domingo, with its lush, romantic (here we go again) overtones. At eighteen, he fled to Europe, good old Europe, the place with the magic, the last bastion of elegance and intellect, to become, of all things . . . an abstract painter.

His poor father, an insurance salesman, did not approve. But mother, of course, did and so did his six sisters who were always very supportive when father raised his voice and tried to get him home. But Oscar had to run away to live his life, and pretty soon he was dazzled by his own feeling of self and solitude.

To go back to his formative years: it is important to remember that Oscar made his debut with two extraordinary Spaniards, the greatest in the Paris-fashion firmament, which, not so long ago, was still the one and only: Balenciaga and Castillo.

Between the two of them, Balenciaga and Castillo made the most beautiful evening gowns in Paris. Balenciaga, because those dresses were probably where that strict, surgical designer could, in some strange way, let go. For his daytime clothes, faultless as they were, were so impeccably cut that they were almost orthopedic clothes, meant to blot and erase and correct and generally enhance the otherwise "unenhanceable" figures of his elderly clients. For one forgets that Balenciaga dressed the woman of a certain age, as they say.

It was Givenchy who brought in the fun and the youth and thank God, Audrey Hepburn. As for Castillo, now, you have the most unsung hero of them all. Castillo made far more beautiful gowns than *bal tableaux* straight out of Goya and Velasquez. For one thing, Antonio del Castillo, a rich man of small nobility, had the clientele for it. He knew those rich South American women who flocked to Paris in the 'fifties to go to all those fancy balls. Castillo worked for Lanvin at the time, but the South American ladies went to him, to speak Spanish and to feel at home.

Enter Oscar. Oscar worked a few months for Balenciaga in Madrid, asked to come to Paris, was turned down, went anyhow and was promptly snapped up by Castillo in 1961. The reason: Oscar was not only a promising young designer he was also full of social graces. From the start, he was part of the scene, a young lion. He knew instinctively what women wanted. They all felt at ease with him. And he was so suave, so handsome.

So much for the romance and all that razzmatazz. Back to square one. Whatever you do, don't sell Oscar short. You can joke about the clichés: the custom-made suits and that famous apartment that so many people keep taking potshots at. To settle for that is to settle for small talk. Just follow Oscar into his office. First of all, he does not have an office. He hates being alone. He shares a large studio with his assistants and he says: "We do scream at each other a lot." He does not travel with a halo around his head. He does not see himself as the boss, "except as a last recourse."

Oscar at work is no romantic, believe me. Oscar, as his partner Jerry Shaw will confirm, is a courteous but ferocious businessman, fully aware of every dollar and cent. As he says himself, with a rare note of frustration: "Unfortunately, nowadays, I spend 30 percent of my time on creation and the rest on promotion and business."

Now listen to Oscar carefully. The man is no dreamer. He knows where it is all at. And remember, once the poor cousins of European designers, Oscar and his American colleagues are now far ahead of the game, superstars.

But here is Oscar. On fashion—and European versus American designers: "I feel European designers have fallen into their own trap. They're not making dresses for European women, they're making dresses for American women because, without the American market, those houses would not exist.

"We are the experts on American women," he adds. "We know them because we are here. When European designers come to New York and think they're in the United States, they are so wrong. New York is in no way a reflection of what the fashion picture is in the rest of America, and the life style of the rest of the country has nothing to do with New York.

"The terrible thing about fashion is that you have to produce on a date. After all those years, I still have stage fright."

On his life style—and whether it has something to do with his success: "It certainly helps."

On his romantic appeal: "I make romantic clothes—at a price. My clothes look expensive, but they are not that expensive."

On painting: "No, I don't paint anymore. To do something well, you must do it daily. Because I was a professional painter, I couldn't take a brush and paint on Sundays."

And last, but not least, on Françoise, about whom everybody keeps asking, "Does she work with you?" The answer is no.

Françoise is the catalyst and the character builder Oscar needed to make it all happen. "She is the most stabilizing influence in my life. Her opinion is very important to me."

Does she criticize him? And how! he says. "Because she has very high standards and a tremendous discipline, which I didn't have, I'm now far more strict with myself; I've learned to be a much better editor of my work."

Oscar, romantic? You must be joking. ▽


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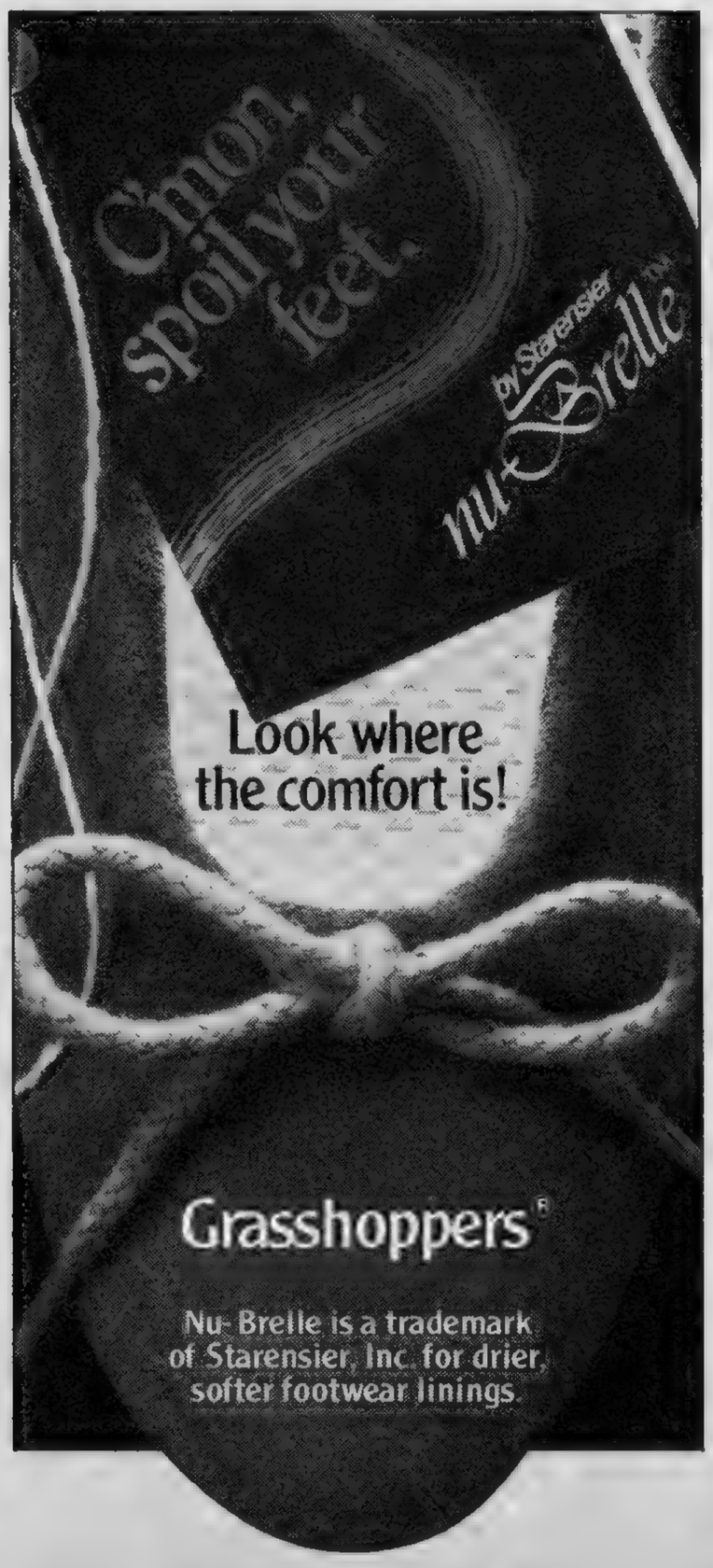



# BUSINESS OF BEING OSCAR

*(Continued from page 267)*

It's the second time she buys it that counts." A year—and many second buys later—they knew they had a winner.

On the theory that one success deserves another: there is now a men's fragrance—Oscar de la Renta Pour Lui. In both cases, Oscar is totally identified with the product: in all the ads, it's just the designer and the perfume.

What is uniquely Oscar in the midst of this designer world: the month he spends in the Dominican Republic, despite, or maybe because of, time pressures. Certainly, he is the country's most celebrated native son, its most effective goodwill ambassador. But he is also, in the words of a friend, "the Pied Piper of Santo Domingo"—and it is his relationship with the children there that is so special.

"It's a small country," he explains. "If one person does something, you feel that it might really help." And help he has—to help build what is now an efficiently running orphanage in the city of Santo Domingo. His current project—a school in the town of La Romana. A school for "children who are not orphaned or abandoned but whose parents are very poor—50 percent are minors themselves. They cannot afford to send the children to an all-day school; they also have to go out to work. Here, children can go a half day and get what is their only hot meal."

His involvement is on every level—from getting recognition for the problem to getting a wide range of goods and services donated to simply being there—running errands himself or just playing with and talking to the children. It's a long way from that three-room schoolhouse to 550 Seventh Avenue.

And reentry is something of a problem. What he comes back to each year: the fall/winter collection, which is the largest and most important. While he's been away, the office has been rearranged, the showroom redecorated. Now, it's back to business as usual: in addition to the collections, several journalists want his time—one hot off the Concorde. The Sterns need him to help with the launch of a new treatment cream in the fragrance line. No wonder that at the end of such a first week back, the Connecticut house offers welcome escape. It will all start again on Monday anyway. There is a new shoe licensee. There is a second women's fragrance in the planning stages. If you have it, you keep it going. The possibilities? Unlimited. ▽

# FASHION INFORMATION

**Page 76:** White cotton collar at Bloomingdale's.
**Page 152:** Earrings at Neiman-Marcus, Washington DC.
**Page 170:** Cotton/polyester/Lycra unitard by Stevi Brooks, Beverly Hills CA. About $52. Macy's, Herald Square.
**Page 220:** Shown with Whittal and Javits cotton/polyester camisole. White cotton blouse and blue jeans at Henry Lehr, NYC. . . . Shown with Norma Kamali. Hat, Alaïa, Paris. Sunglasses, Ray-Ban by Bausch & Lomb. Compass, Kreeger & Sons. Bracelets, M&J Savitt. Bag, Mandarina Duck by Burlington Handbags. . . . Shown with Fruit of the Loom. Polyurethane slicker, Rebecca Moses. . . . Shown with Yves Saint Laurent. Accessories, Yves Saint Laurent. . . . Shown with Sonia Rykiel nylon lace top. Accessories, Sonia Rykiel.
**Pages 232-233:** Earrings, Margarita Popova for Bonnie Roseman's Artware, Los Angeles. Men, *left* to *right:* Alan Flusser shirt. Sunglasses by Tropic-Cal. Watch, Porsche Design by Schaffhausen. Wempe, NYC. . . . Shirt, F.R. Tripler, NYC. Sunglasses, Sanford Hutton for Colors in Optics. Bloomingdale's; Bullock's. . . . Shirt, Calvin Klein. Spalding sunglasses. Riding equipment, H. Kauffman & Sons, NYC. Shooting stick, Hunting World, NYC.
**Pages 234-235:** Patricia Underwood hat. Bloomingdale's; Neiman-Marcus. Bracelets, Carol for Eva Graham. Altman's. Binoculars by Leitz, available at Olden Camera, NYC. Men's shirts, Calvin Klein. Chaps and riding equipment from H. Kauffman & Sons, NYC.
**Page 236:** Earrings, Chris Brightman at Accentury '80. Suzuya, NYC; Neo Deco, Philadelphia; Bon-Ton, Los Angeles; Joanne Smith, Beverly Hills. Man's sunglasses, Sanford Hutton for Colors in Optics. Bloomingdale's; Nordstrom, Seattle.
**Page 237:** Earrings, Carol for Eva Graham. Altman's. Bracelets, Rafael Sanchez. Saks Fifth Avenue, NYC; Neiman-Marcus. Handbag, Coach Leatherware. The Coach Store, NYC. Man's beige shirt, Henry Grethel. Man's watch, Porsche Design by Schaffhausen. Riding equipment, H. Kauffman & Sons, NYC. Shooting stick, Hunting World, NYC.
**Page 238:** Earrings, Daphne Jewelry. Panty stockings, Evan-Picone Leg Fashions. Lord & Taylor. Shoes, Maud Frizon. Maud Frizon, NYC. Man's suit, Giorgio Armani. Suit and furnishings, Barney's, NYC. Camera from Olden Camera, NYC.
**Page 239:** Earrings, Robert Lee Morris available at Artwear, NYC. Sports seat available at Hammacher Schlemmer, NYC. Picnic basket at T. Anthony, NYC. Riding equipment, H. Kauffman & Sons, NYC.
**Pages 240-241:** *Large photo:* Turnout also at John Wanamaker. Bracelets, Carol for Eva Graham. Altman's; Furs by Weiss, Beachwood OH; Joseph Magnin. Sunglasses, Sanford Hutton for Colors in Optics. Bloomingdale's; I. Magnin. Shoes, Bernardo.
**Pages 242-243:** *Large photo:* Man's robe, Trylon robe. Watch, Porsche Designs by Schaffhausen. . . . *Inset:* Cotton jersey trim. Bracelet, Pellini Bijoux.
**Page 244:** Bracelet, Margarita Popova for Bonnie Roseman's Artware, Los Angeles. Shoes, Anne Klein by Schwartz & Benjamin. Man's sunglasses, Sanford Hutton for Colors in Optics. Bloomingdale's; Bullock's. Pants, Giorgio Armani.
**Page 245:** *Left:* Earrings, Esther Gallant. Sunglasses, Revue Optics. H.L. Purdy Opticians, NYC. Shoes, Portofino Footwear. . . . *Right:* Cotton/polyester fabric by Malden Mills. Shoes, Capezio Ballet Makers. Men's sunglasses, Sanford Hutton for Colors in Optics. Bloomingdale's; Bullock's. Pants, Giorgio Armani. Shoes, Sperry Top-Sider.
**Page 246:** Cotton/nylon/Lurex jacket and pants. Earrings, Kirsten Hawthorne. Bracelet, Sharyn Yoshida Hiura. Saks Fifth Avenue, NYC. Hanes Hosiery. Shoes, Xavier Danaud. Man's watch, Porsche Design by Schaffhausen. Bloomingdale's.
**Page 247:** Earrings and cuff, Cec LePage at Accentury '80. Henri Bendel; Meryl's, Studio City CA; Jeanne-Marc, San Francisco. Shoes, Guido Pasquali.
**Page 248:** Cotton pants. Earrings, Kirsten Hawthorne. Gindi, NYC. Man's suit, Perry Ellis Sportswear.
**Page 249:** Cuff: Roz Balkin. Macy's, Herald Square; Hudson's. Man's bathrobe, A. Sulka & Company, NYC. Man's suit, Perry Ellis Sportswear. Men's furnishings, Barney's, NYC.
**Page 250:** Cotton/polyester fabric by Stretchwell. Bracelet, Tess Sholom for Tess Designs. Henri Bendel. Shoes, Salvatore Ferragamo. Saks Fifth Avenue.
**Page 251:** Jacket and pants also at Ultimo, Chicago. Necklace, Monet. Bloomingdale's. Bracelet, M&J Savitt. Bloomingdale's Cul-de-Sac. Shoes, Andrew Geller.
**Page 253:** *Below right:* Hair, Alex Hilliard; makeup, Lydia Snyder.
**Page 254:** *Below, left:* Hair, Alex Hilliard; makeup, Lydia Snyder.
**Page 255:** *Above, left:* Hair, Alex Hilliard; makeup, Lydia Snyder. . . . *Above, right:* Hair, Stephane Lempire for John Sahag; makeup, Lydia Snyder.
**Page 256:** Hair for Perry Ellis, Zoran, and Anne Klein: Stephane Lempire for John Sahag. Makeup, same photos, Lydia Snyder.
**Page 257:** *Above right and below right:* Hair, Stephane Lempire for John Sahag; makeup, Lydia Snyder.

*(Continued on page 344)*

# Mind Health

**By Maya Pines**

## ■ IMPOTENCE: WOMEN'S FAULT?

Is sexual impotence really more prevalent today than five years ago? Or is this just a fiction promoted by the media? Much blame has been heaped on the Women's Movement—specifically, for unleashing women's aggressiveness—for putting too much pressure on men, thus making them unable to perform. One prominent female sex researcher goes so far as to say about the new problem of impotence that "women asked for it."

Although it is impossible to get reliable figures, physicians and sex therapists do report that more patients have complained of impotence in the past five years; but the increase may have nothing to do with the Women's Movement. According to Raul C. Schiavi, M.D., director of the Human Sexuality Program at Mt. Sinai Hospital in New York City, "Most of these cases are due to an interaction between psychological and medical factors, and both kinds of factors have been growing."

• **Medical factors:** There's greater use of drugs that can impair men's sexual ability—for example, drugs that control hypertension and depression. Alcohol and street drugs may have the same effect. And, as the population ages, there are more physical ills that may interfere with sexual activity. Around the age of fifty, some men's sex lives may suffer because of declining levels of such hormones as testosterone.

• **Psychological factors:** "Impotence is a kind of withdrawal and protective response," says Estelle R. Ramey, M.D., Ph.D., endocrinologist and professor of physiology at Georgetown University. "If a man sees himself as helpless, he may spend all his energy internally, just trying to survive." All kinds of psychological factors may be involved, and many of them have to do with the economy, she points out. As the economy worsens, so does the impotence problem.

An added stress on men in recent years has been their greater awareness of the need to please their partners, according to Dr. Schiavi. As a result, some men feel they are on trial. The problem lies within the men, he says. Nevertheless, his observation raises the question of what women should do; they have been getting many conflicting messages. If women express their own needs freely they risk being accused of "making too many demands," thereby causing men to become impotent. Yet, a recent survey of over four thousand men by Anthony Pietropinto, M.D., of Lutheran Medical Center in Brooklyn, NY, showed that most men want their partners to be *more* active—at least in bed, if not before.

Perhaps the main problem is a lack of good communication on sexual matters. When people worry about themselves or feel defensive, they cannot tune in to their partners' real feelings. Dr. Virginia Masters, director of the Masters & Johnson Institute, emphasizes that both men and women should be more aware of their partners' vulnerabilities, and that they should keep in mind the universal need of human beings to feel loved and to feel cared for.

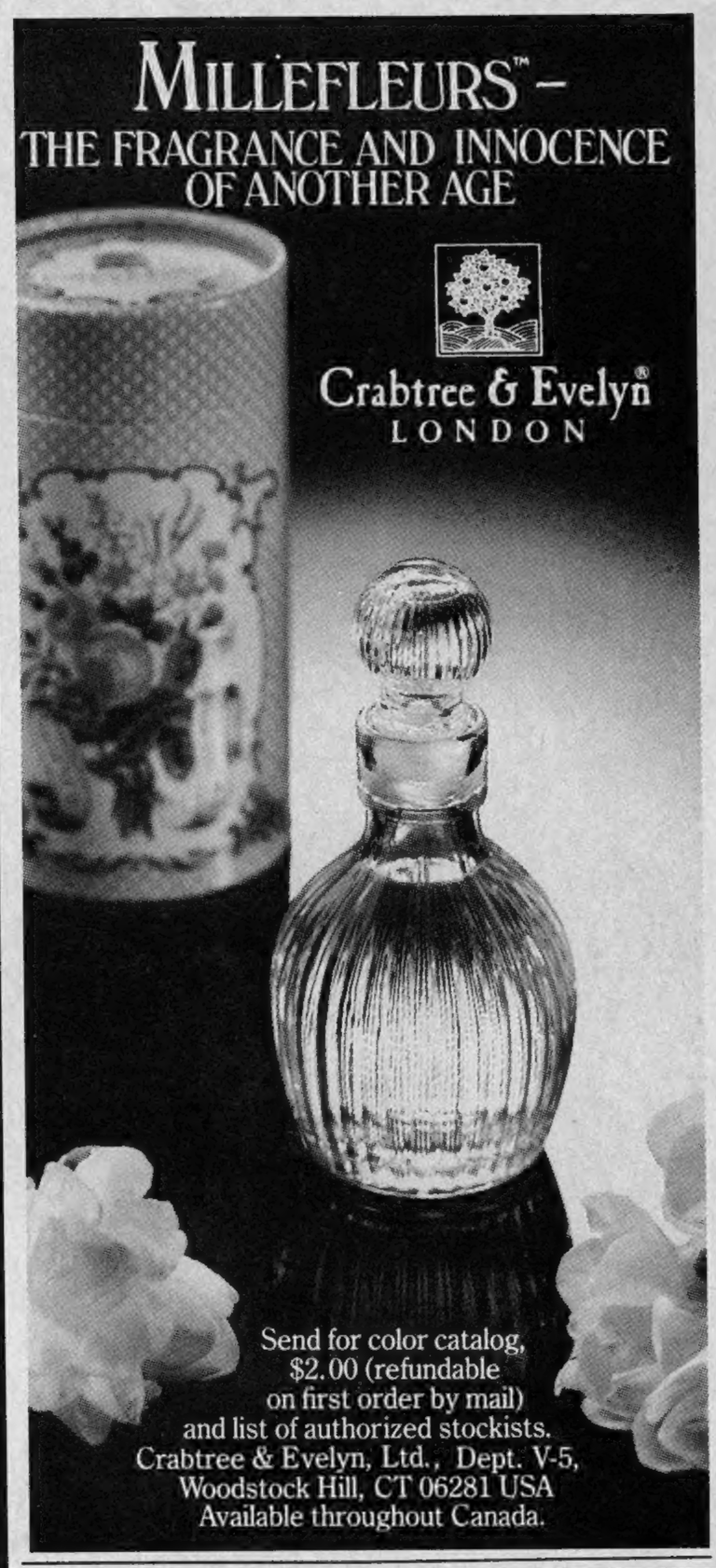
## ■ WILLPOWER—PLAN AHEAD

*YOU RESOLVE TO STOP SMOKING, AND THEN, IN THE MIDST OF AN ARGUMENT, YOU REACH FOR A CIGARETTE. SHOULD YOU BLAME YOURSELF FOR YOUR "LACK OF WILLPOWER," FEEL TERRIBLE, AND GIVE UP? NO, SAYS G. ALAN MARLATT, PH.D., WHO HEADS THE ADDICTIVE BEHAVIOR RESEARCH CENTER AT THE UNIVERSITY OF WASHINGTON IN SEATTLE. "WE SUGGEST YOU LOOK AT SUCH SLIPS AS RESPONSES TO A PARTICULARLY STRESSFUL SITUATION. FOCUS ON THE EXTERNAL—RATHER THAN INTERNAL—CAUSE, AND MAKE A PLAN FOR DEALING WITH SUCH SITUATIONS NEXT TIME." IF YOU ANTICIPATE THAT YOU MAY BECOME ANGRY, PLAN AHEAD WHAT TO DO—INSTEAD OF SMOKING, OR BREAKING YOUR DIET, OR WHATEVER. TAKE A WALK? DO EXERCISES? THE SPECIFIC SOLUTION "DEPENDS ON THE INDIVIDUAL," SAYS DR. MARLATT, "BUT YOU MUST HAVE A PLAN."*

## ■ TIPS ON SHRINKING

**Any woman who is considering going into therapy, or wondering whether she has the right therapist, should take a look at "Women and Psychotherapy," a new consumer's handbook that provides practical information on your rights, and on what questions to ask before and during therapy. It includes guidelines on the kinds and duration of therapy, therapists' credentials, the use of psychoactive drugs, and an invaluable section on "How to tell whether sexism is interfering with therapy"—with such questions as, "Does the therapist call you by your first name, insisting that she or he be called 'Dr.'? Are you seen as a helpless patient, or as a client seeking assistance?"**

**The thirty-page booklet is the fruit of years of work by members of the American Psychological Association and the Association for Women in Psychology. It can be ordered by sending a self-addressed mailing label and $3.75 per copy, plus $1 for postage and handling, to the Federation of Organizations for Professional Women, 2000 P Street, N.W., Suite 403, Washington DC 20036.**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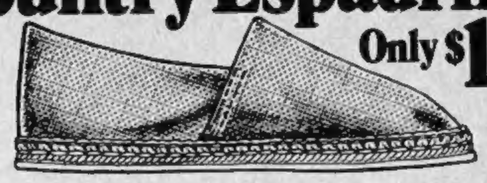

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by Christina Probert

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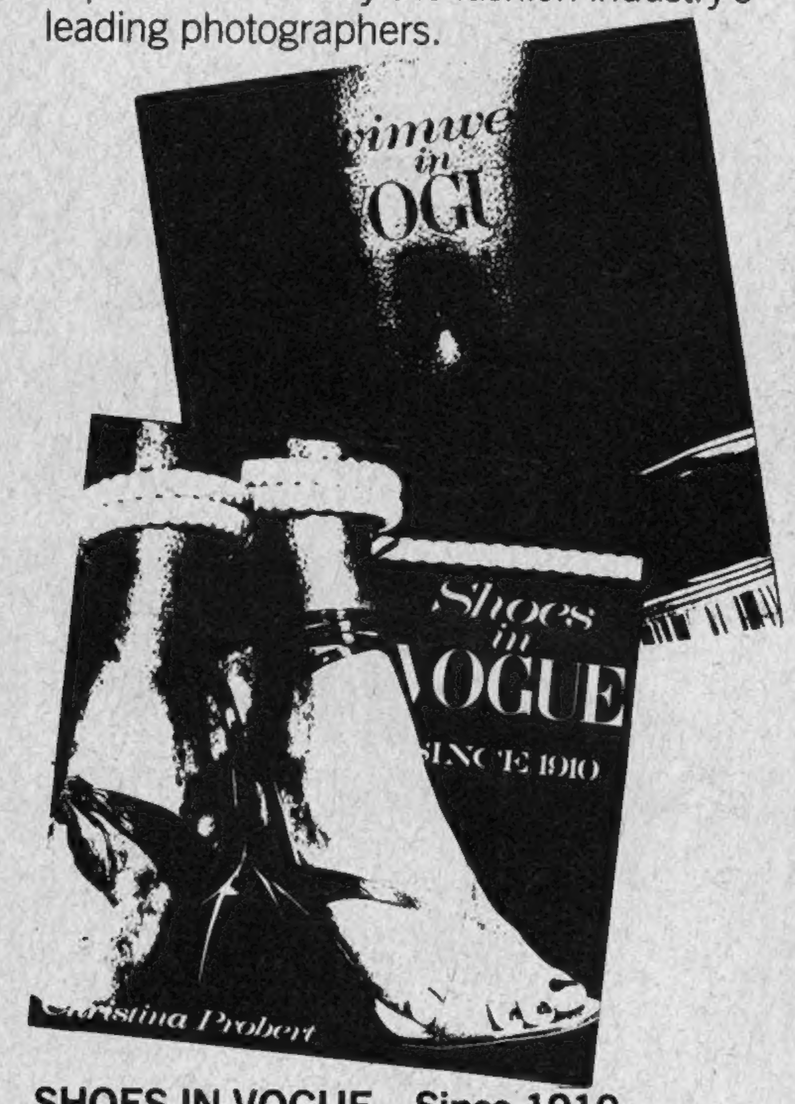


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# FASHION INFORMATION

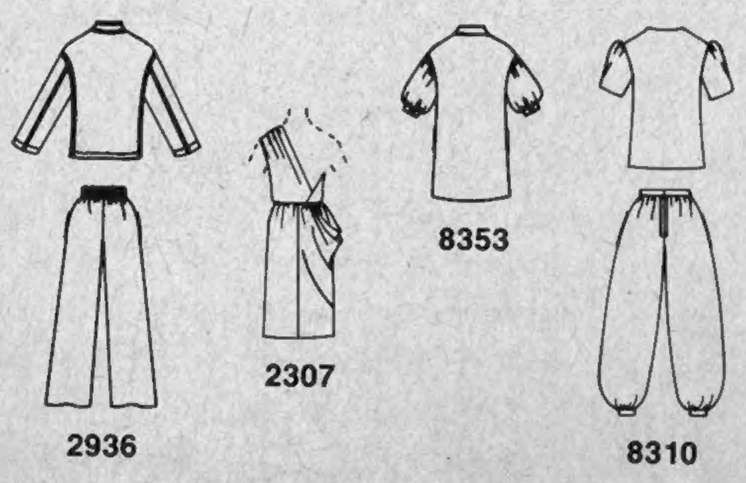
*(Continued from page 342)*

**Page 259:** *Above, left:* Hair, Anthony Demay for Garren at The Plaza; makeup, Wesley Dunn for Garren. . . .
*Below, right:* Hair, Stephane Lempire for John Sahag; makeup, Lydia Snyder.
**Page 260:** Earrings, Bonwillum Designs. Henri Bendel. Hat, Frank Olive. Christian Dior Legwear. Shoes, Maud Frizon at Maud Frizon, NYC.
**Page 262:** Silk crêpe de Chine caftan. Earrings, Ellen Designs for Robert Originals. Altman's. Bracelet by Detail. Detail, NYC. Shoes, Diego Della Valle.
**Page 265:** Earrings, M&J Savitt. To order at Saks Fifth Avenue, NYC; HWR Jewelry, Aspen. Oscar de la Renta belt, included with outfit. Hat, Marsha Akins for Makins Hats. Charivari, NYC. Handbag, Morris Moskowitz. Shoes by Givenchy. Mr. Jay, Millburn NJ.
**Page 266:** Earrings, Ted Muehling. Bergdorf Goodman. Walborg handbag. Giorgio, Beverly Hills. Scarf, Yves Saint Laurent for Jewel Case. Martha, NYC; Yves Saint Laurent Rive Gauche Boutique, Philadelphia. Oscar de la Renta belt, included with outfit. Shoes, Yves Saint Laurent.
**Page 295:** Earrings, Jyunko Sonohara at Artwear, NYC. Bracelets by Detail. Detail, NYC; Jeanne-Marc, San Francisco. Shoes, Yves Saint Laurent.
**Pages 296-297:** Earrings, Isaac Manevitz for Ben-Amun. Bergdorf Goodman; Sanger Harris, Dallas. Cuff, Bill Schiffer. Artist Product Gallery, NYC; Featherstone, Dallas; Joseph Magnin.
**Pages 298-299:** Earrings, Jyunko Sonohara. Artwear, NYC. Bracelet by Detail. Detail, NYC; Jeanne-Marc, San Francisco.
**Pages 300-301:** Earrings by French Graffeti, see information page 311. Hanes Hosiery. Altman's. Shoes, Xavier Danaud. Bloomingdale's, NYC; First Lady Bootery, Short Hills NJ; Shaw, The Fashion Shoes, San Francisco.
**Page 302:** *Large photo:* Dress also at Tootsies, Houston. Fabric by M. Solbiati Sasil. Earrings, BRZ Designs for Whodunnit. Gindi, NYC. Bracelets, Marieluisa Stern for Stigi. Henri Bendel. Rossetti shoes. Rossetti, N.Y. . . . *Inset above right:* Earrings, Isaac Manevitz for Ben-Amun. Bergdorf Goodman; Sanger Harris, Dallas.
**Page 303:** Earrings, Robert Lee Morris available at Artwear, NYC. Bracelet, Dennis Higgins. Barney's, NYC. Shoes, Charles Jourdan. John Baldwin.
**Page 304:** Shoes, Joan and David. Ann Taylor, NYC.
**Page 305:** *Insets:* Earrings, Kate Hines available at Artwear, NYC; Quadrum Gallery, Chestnut Hill MA. Bracelets, Isaac Manevitz for Ben-Amun. Bergdorf Goodman. Shoes, Geoffrey Beene for Andrew Geller.
**Page 306:** *Large photo:* Earrings, Cara Croninger. Bloomingdale's Cul-de-Sac; Ultimo, Chicago; Charles Gallay, Beverly Hills. Bracelet by Detail. Detail, NYC; Jeanne-Marc, San Francisco. Shoes, Xavier Danaud. Bonwit Teller, Boston. . . . *Inset:* Earrings, same as large photo.
**Page 307:** Jersey fabric by Jasco Fabrics. Earrings, Ann Peerce. Bracelet, Bill Schiffer. Artist Product Gallery, NYC. Calvin Klein belt. Shoes by Givenchy.
**Page 308-309:** Bracelet by Detail. Detail, NYC; Jeanne-Marc, San Francisco. Earrings, Ann Peerce.
**Page 310:** Earrings, Linda Atkinson for Detail. Detail, NYC. Shoes, Joan and David. Ann Taylor, NYC; Dayton's; Macy's, San Francisco.
**Page 311:** Earrings by French Graffeti. Mabou, Saratoga Springs NY; Silver Sun, Beach Haven NJ; Holly's Harp, Los Angeles.
**Page 312:** Bikini also at Montaldo's. Earrings, Carol Motty available at Artwear, NYC; Body Sculpture, Boston; Handle With Care, Chicago.
**Page 313:** Earrings, Eve Kaplin. Reminiscence, NYC.
**Page 314:** *Far left:* Jacket and pants, cotton twill. Earrings, Robert Lee Morris available at Artwear, NYC. . . . *Inset above:* Cotton top. Turnout also at I. Magnin. Earrings, Cathy and Marsha for Catherine Stein. Bloomingdale's. . . . *Inset below:* Earrings, Chris Brightman at Accentury '80. Detail, NYC; Bon-Ton, Los Angeles. Bracelet, Jyunko Sonohara available at Artwear, NYC; California!, San Francisco.
**Page 315:** Earrings, Isaac Manevitz for Ben-Amun. Bergdorf Goodman. Belt, Robin Kahn. Altman's; Marshall Field's, Houston; Melons, Los Angeles. Cuff, M&J Savitt. Saks Fifth Avenue. Hanes summer sheer panty stockings. Lord & Taylor; Marshall Field's; Higbee's; Dayton's. Shoes, Diego Della Valle.
**Page 316:** *Inset above:* Earrings, Karen Reed for Bergere. Bag, Jo Dean Tipton. Camille, Coconut Grove FL. Belt, Calvin Klein. . . . *Inset below:* Earrings, Esther Gallant. Belt, Hermès. Hermès, New York, Palm Beach, Bal Harbour, Chicago and Beverly Hills. Bag, Bob Lee for Hunting World. Hunting World, NYC. . . . *Large photo:* Polyester/rayon dress. Earrings, Bonwillum Designs. Altman's. Bag, Fendi. Bracelet, Carol for Eva Graham. Altman's; Furs by Weiss, Beachwood OH. Shoes, Unisa. Saks Fifth Avenue; Jay Jordan, Sherman Oaks CA.
**Page 317:** Earrings, Laurence Seegers. Gindi, NYC. The Netsky Gallery, South Miami FL. Belt, Calvin Klein. Altman's.
**Page 318:** Fabric at Fabric Scouts, NYC. Earrings, Larry Lobaugh. Bangles, Robert Lee Morris available at Artwear, NYC. Shoes, Unisa. Towel by Martex.
**Page 319:** Fabric available at Fabric Scouts, NYC. Earrings, Cathy and Marsha for Catherine Stein. Strawbridge & Clothier, Philadelphia; Marshall Field's; Neiman-Marcus. Belt, Cara Croninger. Bloomingdale's Cul-de-Sac; Ultimo, Chicago. Shoes, Unisa. Bloomingdale's; Neiman-Marcus.
**Page 320:** Fabric at Fabric Scouts, NYC. Earrings, Ted Muehling available at Artwear, NYC; California!, San Francisco. Shoes, Xavier Danaud. Bamberger's, Livingston NJ; C. June Shoes, Honolulu.
**Page 321:** Fabric available at Fabric Scouts, NYC; Virginia Designs Fabrics, Birmingham AL; Impressions on Fabrics, Ann Arbor MI. Earrings, Ted Muehling. Bergdorf Goodman. Shoes, Andrea Pfister. Delman at Bergdorf Goodman; Neiman-Marcus; Lina Lee, Beverly Hills. Towel by Martex.
**Page 326:** Leotard, about $38 at Bloomingdale's; No Sweat Bodywear, Santa Monica CA.

# VOGUE PATTERNS

*Back views, yardages, details of pp. 318-321*

*Jacket and pants.* Vogue American Designer Calvin Klein Pattern #2936. Sizes 8-16. Size 10: jacket, 2⅛ yards 56″ wide fabric; pants, 2⅝ yards 56″ wide fabric. $9.00 Canada, $10.90.




*One-shoulder dress.* Vogue Givenchy Paris Original Pattern #2307. Sizes 6-14. Size 10: 2¼ yards 56″ fabric. $5.00. Canada, $6.10.

*Smock dress.* Vogue Pattern #8353. Sizes 6-16. Size 10: 2⅜ yards 56″ fabric. $4.50. Canada, $5.50. *Harem pants and jacket.* Very Easy Vogue Pattern #8310. Sizes 6-16. Size 10: pants, 3 yards 45″ fabric; jacket, 1¾ yards 45″ fabric. $4.00. Canada, $4.90.

## SEWING TIPS

*Jacket and pants.* Face sleeve cuff with 8″ of fabric for rolled sleeve effect. Top- and edge-stitch all final seams. Buttons available at Tender Buttons, 143 East 62 Street, N.Y.C.
*One-shoulder dress.* Distribute gathering at waist evenly between front and side seams. Trim hem and neck edge with piping. Piping available at M & J Trimming, 1008 Sixth Avenue, N.Y.C.
*Smock dress.* Add 1″ to all side and sleeve seams for added fullness.
*Harem pants and jacket.* Pants: Add 1″ to inner and outer leg seams for added fullness. Jacket: Sew in a double thickness of organza to upper sleeve seam to simulate a soft shoulder pad.

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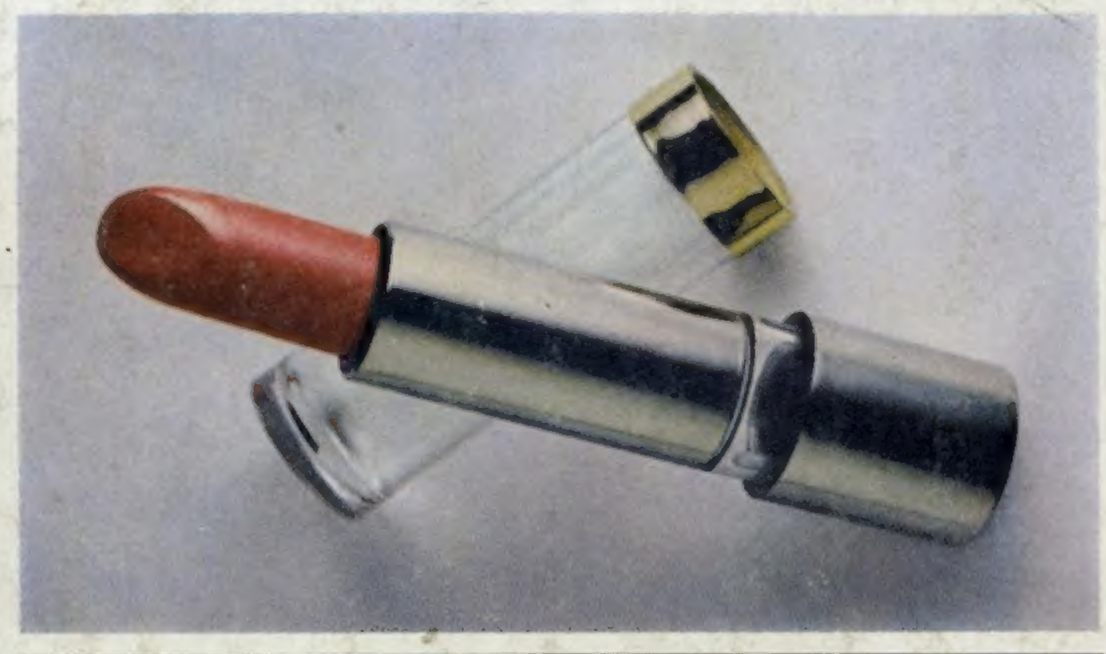

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